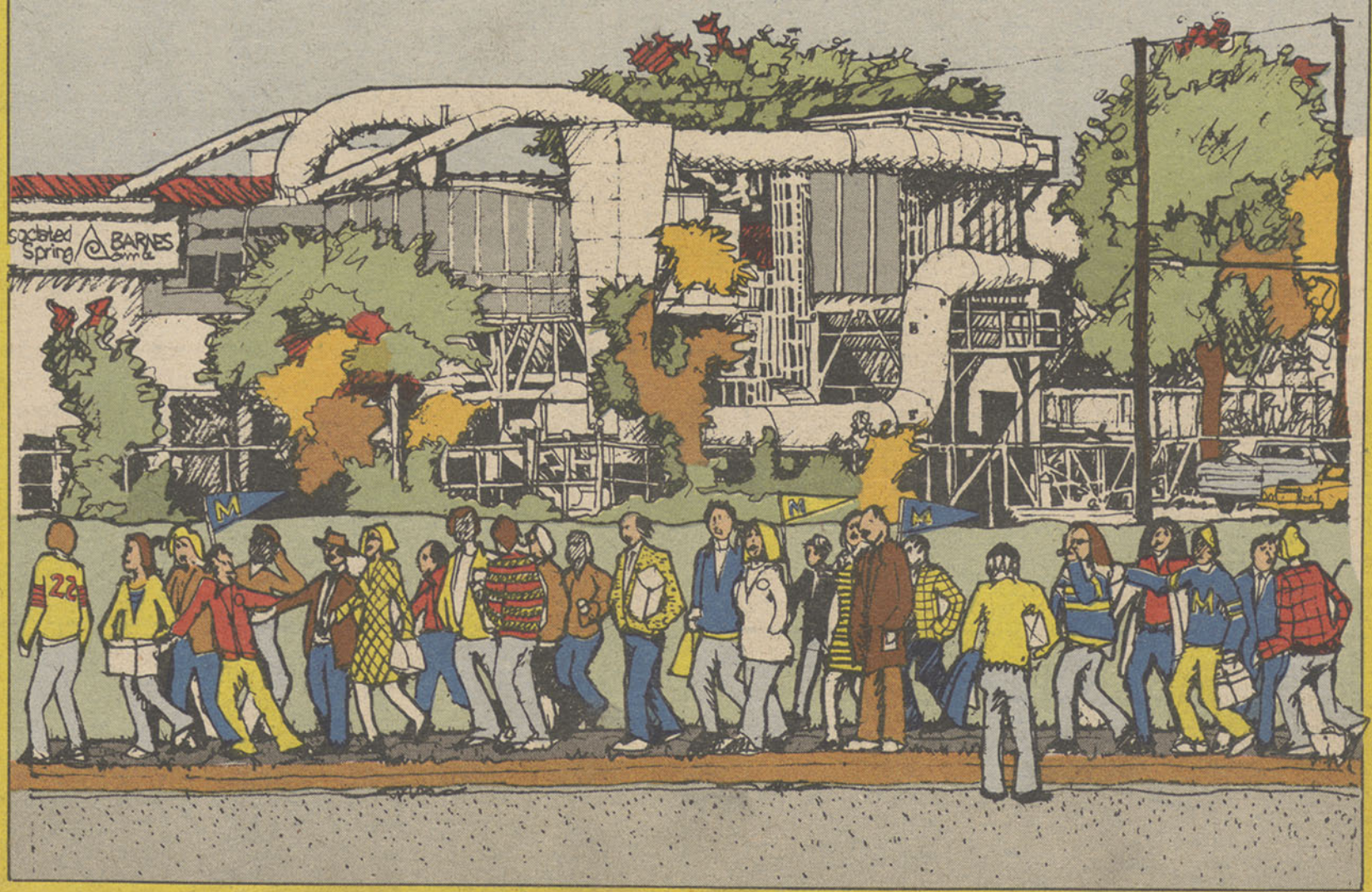
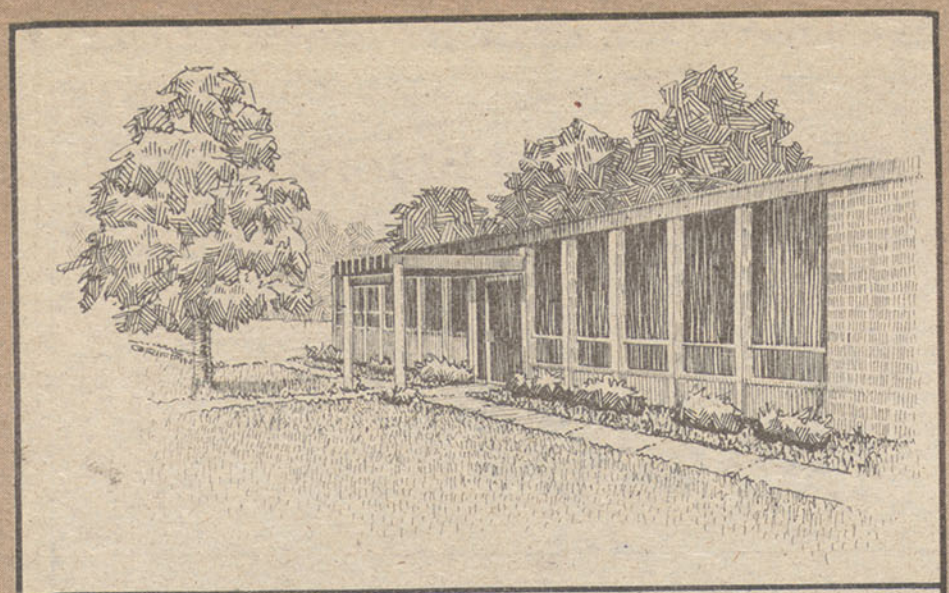
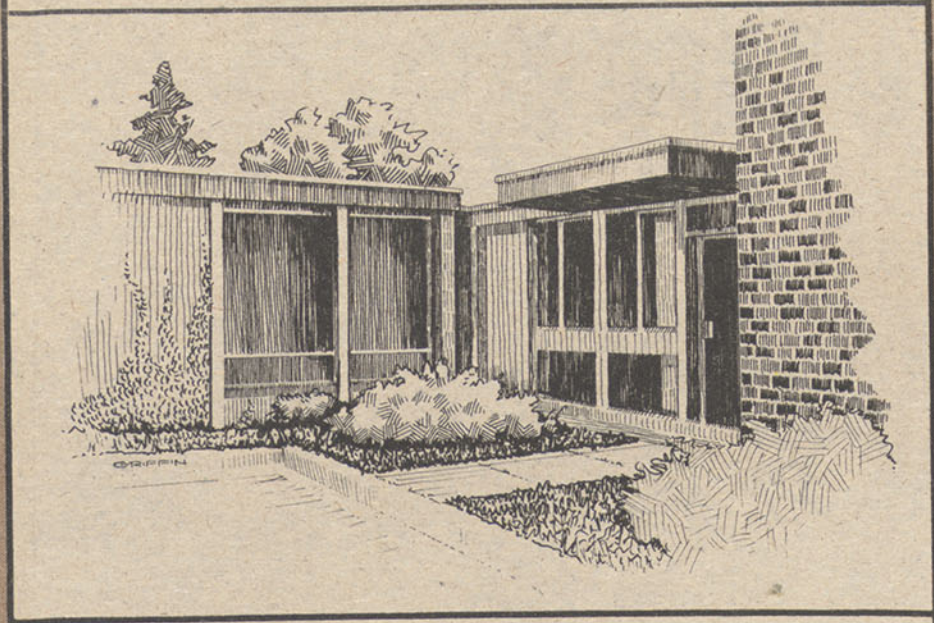
Sy Murray in Cincinnati: the Populist Emerges
Programs for the Gifted: the Best for the Brightest

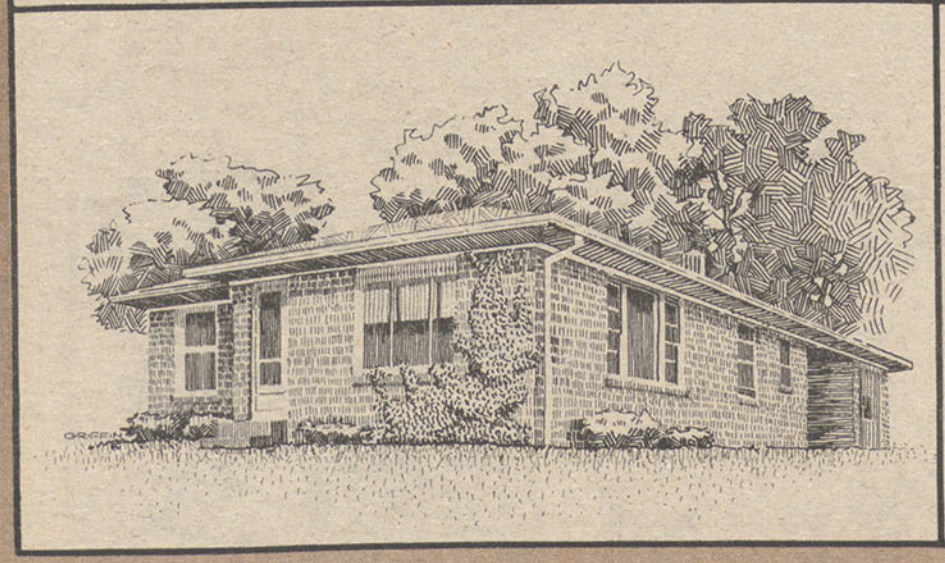
Ann Arbor Observer

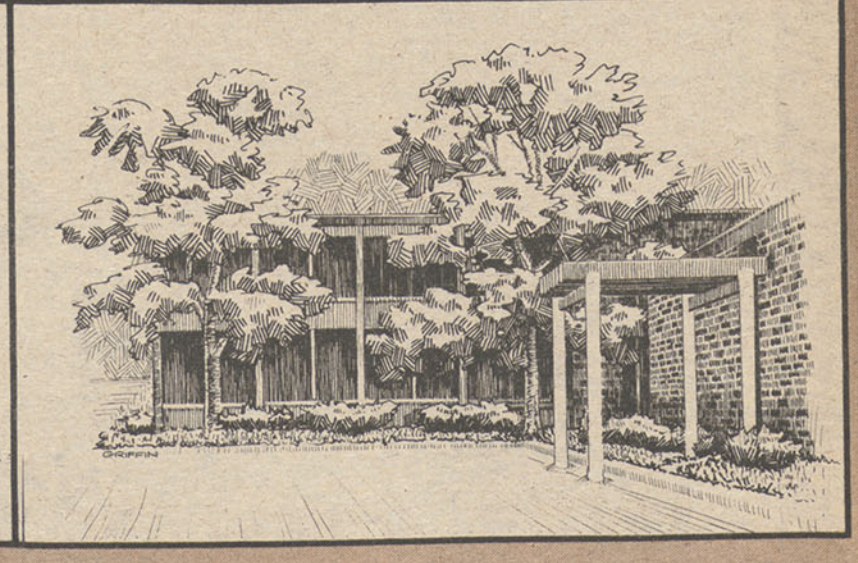
October, 1980 Vol. V No. 2











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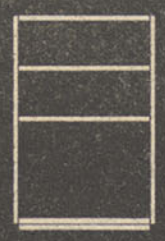
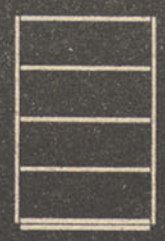


UNIT 2
1 adj. shelf



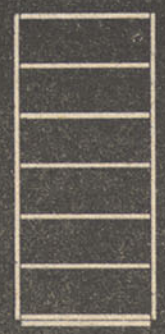
UNIT 2
2 adj. shelves

UNIT 2
1 partition set (4)

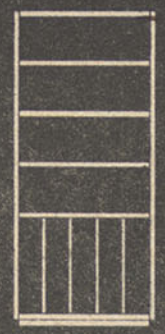
UNIT 2
1 adj. shelf
1 partition set (4)

UNIT 2
2 partition sets (8)

UNIT 3
21 x 46½ x 15" d



UNIT 3
3 adj. shelves



UNIT 3
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1 partition set (4)

UNIT 3
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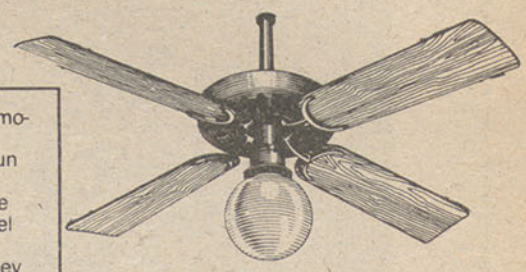

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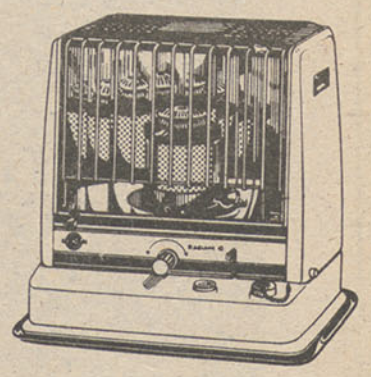

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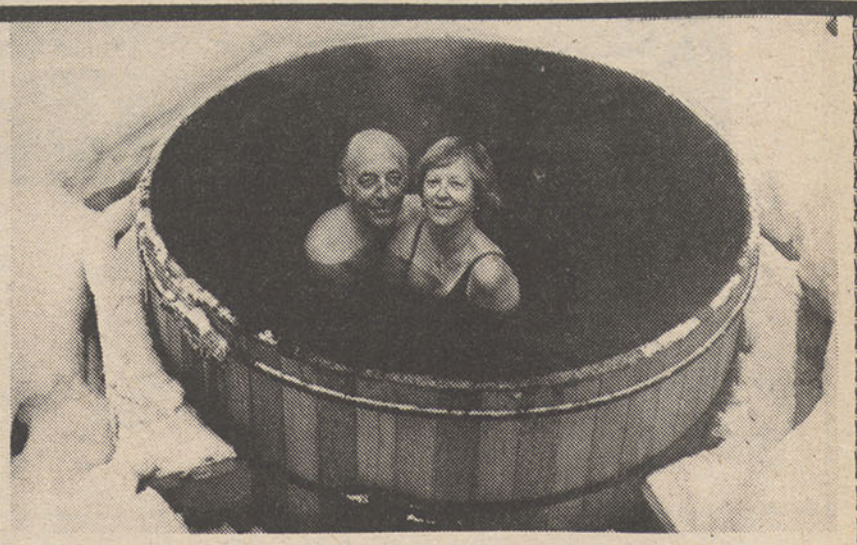

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Ann Arbor Observer

October, 1980

Cover: A U-M football crowd on the way to the stadium, passing in front of Associated Spring, Inc. Drawing by Doug Kassabaum.

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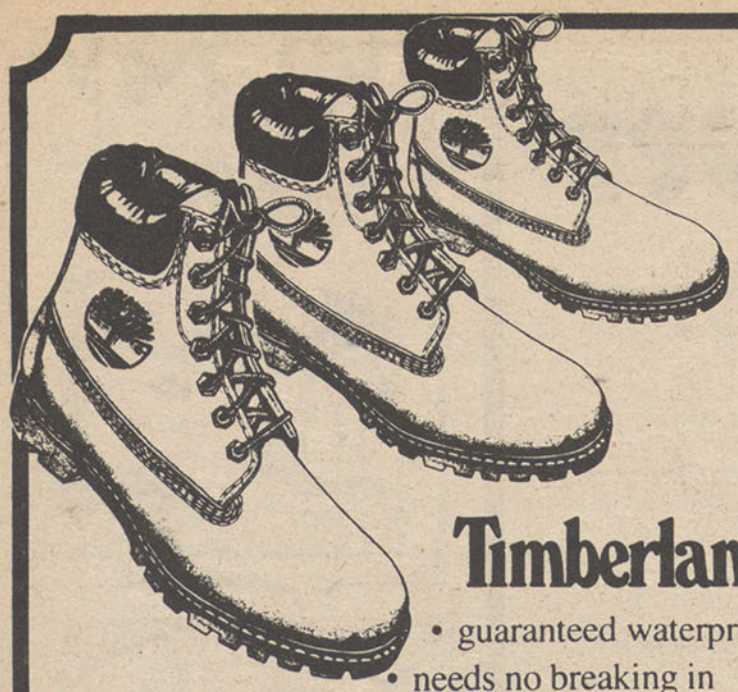

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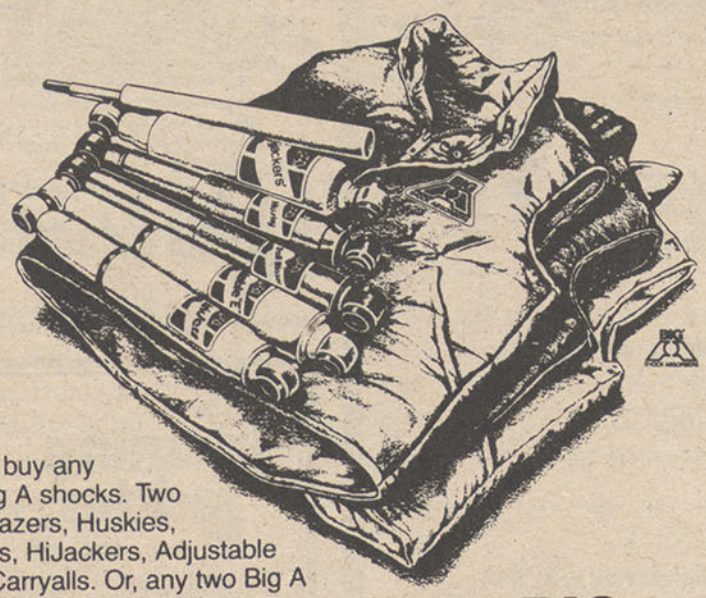

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AROUND TOWN

A peek into campaign headquarters

Everybody's busy but the Carter/Mondale forces.

Three weeks after Labor Day, as the political action proceeds inexorably toward November 4, we wanted to take the pulse of the principal campaign headquarters in town. Where's the action? We set out to find it.

The action isn't at 304½ South State, above The Campus Bootery in an old commercial building near Liberty. This address is listed as Democratic Headquarters in the phone book and given out by Democratic Party members. It is also the address of the law offices of George Sallade, long-time local Democratic presence. When the Democratic Headquarters' phone rings, someone at Sallade's office leaves off legal work to answer it and explains, "We're not really set up yet." (It's now September 19.) Ask where one can get a Carter-Mondale bumper sticker, a Carter button, helpful summaries of the Carter Presidency, or arguments to use in his favor, and you will hear, "We haven't got anything yet. It's early."

Go yourself to the address and you will find, across the hall from Sallade's pleasant office suite, a dark, dingy room with one long table and no people in it. By very dim light you will make out five phones sitting on the table. On the door there is an old O'Reilly headquarter sign. O'Reilly, it turns out, has moved to bigger quarters on Main Street. There is no one in the room at Democratic headquarters at 3:40 p.m. No posters of President Carter and Vice-President Mondale grace the walls—not even old ones from four years ago. There is a picture of George Sallade with Senator Phil Hart and ex-Congressman Wes Vivian, who last held office in 1966. There is a photograph of John F. Kennedy. There is a picture of Lyndon B. Johnson. But there is no Jimmy, no Fritz. "They haven't sent us any Carter material yet," you are told. "It's early."

It isn't early down at Anderson headquarters at 107 N. Main, next to the Star Bar. There, in a classic, dingy, low-rent, underdog candidate's headquarters, optimism reigns. "He's going to win," Anderson's Washtenaw Field Co-ordinator, George Golubovskis, tells us flatly. "You'll see."

He glances up at big maps posted on the wall and notes with satisfaction the very large areas of local Anderson support that have been shaded in. They are based on Anderson's heavy proportion of the August 5 primary vote in Ann Arbor. "All those who voted for him knew that by doing so they forwent the opportunity to cast their ballots in the other Democratic and Republican races. That showing is very impressive." Two not-so-young male volunteers are at phones calling pre-identified Anderson supporters to ask for money. One of them is clearly impressed when he gets to the bottom of a list of sixteen contacts and realizes that he has got pledges from thirteen of them. "We need money. We need more phones. We have lots of volunteers. They're out in the field tonight," he tells us.

On a large table in the front window are hundreds of used paperback books. A sign in the window says Book Sale. "The book sale brings people in off the street, and when they get in here, they see we're in business. We pick up about ten dollars a day that way, too," Golubovskis says. The photogenic candidate peers down in several poses from the wall. The Anderson pictures are surrounded by press clippings about Anderson's visit to Ann Arbor. Golubovskis is sensitive to implications that Anderson is merely a campus hero. "It wasn't students, primarily, who voted him on to the ballot in August," he observes. "That *Free Press* piece was rotten. This is not a children's crusade. Do you know Vera Spooner? Do you John Hathaway?" (Mrs. Spooner has a long history of allegiance to the Democratic party. John Hathaway is a long-time Republican.)

The words "fifty-cent gas tax" float into the discussion. The tax is one of the more specific suggestions candidate Anderson has made. Golubovskis is off and running with it. He launches into a ten-minute explanation of what he calls "the elegant logic of the gas tax argument." More than most political volunteers, those working for Anderson must articulate his positions. There are no automatic loyalties to him. Sunday is debate night and volunteers are organizing TV parties around the event.

It isn't early at Republican headquarters, 2514 Packard, opposite the Hung Wan Restaurant in the Georgetown shopping complex. This is no hole-in-the-wall, here-today-gone-November 5 operation. It's buzzing with activity. Open the year round, this is the nerve center for all area Republican operations. Rae Weaver, Executive Director, presides.

If neatness counts, it's going to be a Re-

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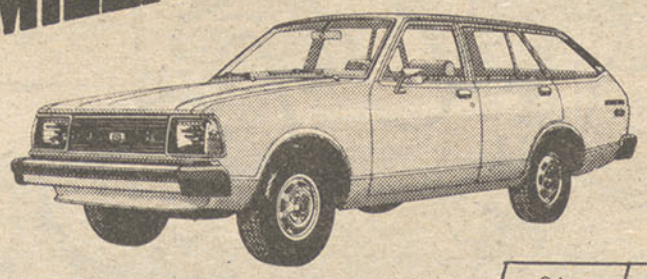

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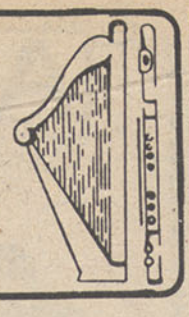

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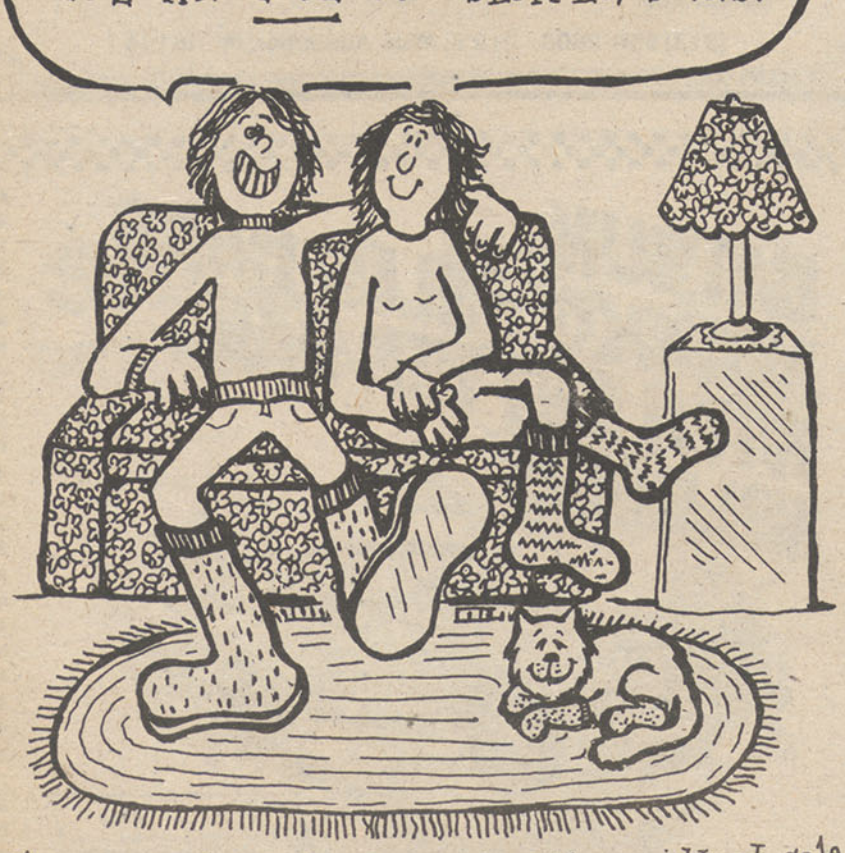

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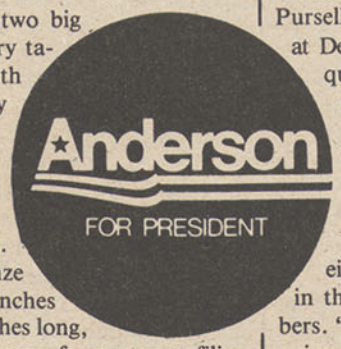
AROUND TOWN/continued

publican sweep in November. Sparkling clean windows are inexpensively curtained in unbleached muslin tied back with sharp-looking chartreuse sashes. Inside the door is a real coat rack with wooden hangers on it. On it hang two pristine rain coats and a beautiful sweater. To the left a thirty-cup coffee machine and open packages of Oreo cookies and graham crackers which miraculously shed no crumbs. Two volunteers drinking coffee have set their mugs down in the middle of bright yellow, cocktail-size napkins to catch the drips. There are no drips. There is no dust or dirt on the white tile floor.

In the room are two big desks, a huge library table, a bookcase with desk references, many area phone directories all neatly shelved, and a very long permanent row of telephone carrels. A handsome bronze elephant, twelve inches high and sixteen inches long, trumpets over the scene from atop a filing cabinet. Here and there are house plants. The room is sunny, cheerful, comfortable to work in, and full of volunteers. They change constantly—never fewer than seven and as many as twelve during our hour-long afternoon visit.

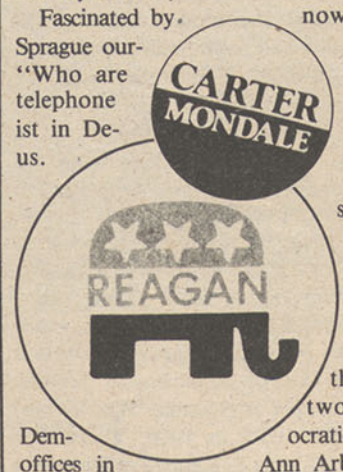


In a smaller room to the back are two duplicating machines, a mimeograph machine, an Addressograph machine, and an enormous steel structure with many thousands of Addressograph plates filed in it. And there are files—files of committee organizations, files of volunteers, files of delegates, files of Republican voter lists and umpteen sub-categories of those lists—files, files, files and every last one completely up-to-date. "Our voter lists are much more current than the city's," one worker tells us. "They can't remove people from the voter lists on the basis of hearsay, but we can. We check obituaries, and our precinct organization keeps a close watch on who moves in or out. We save considerable money by eliminating useless mailings." The Republican office functions as a highly efficient and superbly organized apparatus for the use of all Republican candidates.

Ann Arbor and Michigan were areas of Bush-for-President support, but Republicans know how to heal their wounds. A picture of Ronald Reagan which hung in headquarters in pre-primary days, showing him wrinkley and with dewlap a-flutter, has been replaced by a poster of a smoothed-out Reagan smiling his nice-guy smile. The "Tennis, anyone?" face of George Bush beams down from another poster and from many photographs of him taken with Michigan dignitaries during the primary campaign.

Volunteers, mostly in early middle age, sign in as they arrive and get down to business. Most of them are working on computer printouts—updating, extracting from, and annotating them. Three volunteers are working at the phones. Tacked to the back of each phone cubicle are "directions for marking your printout," a small concise summary of "Carl Pursell on the issues," and helpful hints to phoners: "Be enthusiastic. Smile, it carries over the phone. Don't hesitate. If the person is rude, don't get upset." Phoners are provided with simple phrases—"We hope as you follow the campaign you will consider joining us in voting for———." "Super! ———will certainly appreciate your vote!" The phoners at work this afternoon are doing it well; they are long past the point where they need these aids. "Give me more phones!" cries Rae Weaver. "We need them to put our volunteers to work. We need seven more, and the trunks are full," she moans.

It isn't early down at Kathleen O'Reilly's headquarters at 201 S. Main Street. Here one senses urgency. The race is against the clock, against the calendar, and against the entrenched Republican incumbent, Carl Pursell. In the absence of any visible action at Democratic headquarters, O'Reilly headquarters is the place to go for materials for the rest of the Democratic slate. They're all laid out on a table there, but don't look for any Carter-Mondale materials. There aren't any. No poster of the Democratic incumbent President graces these walls, either. "I heard they'd send some stuff in three weeks or so," someone remembers. "They're supposed to send some campaign materials in a couple of weeks," someone else says vaguely. "George Sallade called. He talked to Chip Sprague at Carter headquarters in Detroit, and they promised some stuff in a week." (We had expressed astonishment to Sallade about the situation the day before.)



Fascinated by Sprague our- now, we call s e l v e s. "Who are you?" a telephone reception- ist in De- troit asks us. We identify ourselves and ask our question: "Why is there no hint in either of the two principal Democratic campaign offices in Ann Arbor that the incumbent President exists and is running for re-election at this moment?" We repeat the question to a long series of campaign co-ordinators to whom we are passed. They all say the problem is the printer in New York. Chip Sprague is out. He will call later. He never does. Meanwhile, back in Ann Arbor, no Democrat seems at all interested in our question.

O'Reilly headquarters is an exciting place to watch. Alone of the headquarters we have visited, there is a sense here of the candidate being there often in person. When she comes in during our visit there, we notice she has the knack of saying a friendly "Hi!" while at the same time preserving an awesome distance that makes her seem instantly important. She has presence.

Volunteers are working at myriad tasks in an emotionally charged atmosphere. One person shouts, "I've got a caller here who wants to know Pursell's views on abortion! Somebody hand me that sheet showing how he's changed several times on the issue!" Volunteers—some young, some old,—keep coming in, looking over the options for service, and signing up. Letters are being clacked out on an automatic typewriter. Five lines on six phones plus two totally different lines are available and busy. A phone rings. "Listen everybody. This call is from

Cincinnati. The National Association of Social Workers has just endorsed Kathleen!" A volunteer comes in panting: "Wow! I've got fourteen high school volunteers coming in from Whitmore Lake!"

Scheduling takes place here, and coordination with the Ann Arbor City Committee is managed here. Deputy registrars are trained here, and here are held campaign seminars that clear up confusion that may arise as the campaign progresses. In a small inner room behind a closed door, a small, intense group puts out press releases and position papers.

At the far back another small room functions as an outpost of the Bullard re-election campaign for the State Legislature. Gary Post, Bullard Volunteer Coordinator, explains it is a self-operating volunteer headquarters. "Bullard's following is so loyal, they don't need to be prodded," he tells us. "I put schedules listing tasks on the walls. Here are the materials. There is a map. Volunteers come in, see what needs doing, and they do it. It's as simple as that."

Behind the teacher's strike

It wasn't just wages, it was a power struggle.

"Sometimes you're heading for disaster and there's nothing you can do to stop it" This feeling haunted school board president Wendy Barhydt during the marathon negotiations that ended in a strike during September, delaying the start of school for two weeks. Trying, with hindsight, to figure out what went wrong, Barhydt says she has an image "of everybody hanging on tight and not compromising, getting backed into corners."

The two bargaining teams met across a long table, eight people on each side, in a large Marriott conference room. The union's chief negotiator, social studies teacher Gerry Van Wambeke, was flanked by union president Richard Taylor, other officers, teachers, and a counselor. They faced chief school negotiator Errol Goldman, Director of Employee Relations, along with Superintendent Harry Howard, school principals, and other administrators, with the nine school board members seated behind. The sessions were highly formalized. Only the chief bargainers were allowed to speak. They presented formal offers and answered questions, and then both sides adjourned to small separate conference rooms to plan responses. Board members caucused in one room, their bargaining team in another, with Superintendent Howard shuttling back and forth, helping the trustees develop a unified position. "Harry is masterful at negotiating," says ex-board president Kathy Dannemiller. "He was humane and honest and good with us." Robert Moseley says that during negotiations Howard "hardly slept a wink." Sleep was elusive for everyone during the all-night sessions as each group in turn waited for the other's proposals.

The eight-person union team planned each move with a painstaking consensus process, so as board members waited out the lengthy hours they played poker, bridge, cribbage, read novels, and curled up on the floor with blankets and pillows. They took turns stretching out on trustee Donna Wegryn's camping cot and crept off, exhausted, to shared motel rooms for two-hour naps, on call in case the phone should summon them down to a session. Barhydt says she attended two hundred hours of meetings, losing "four vacation days, six days without pay from my job, and a lot of sleep." Other board members had similar experiences.

* * * * *

Why did the bargaining fail? Opinions vary. Wendy Barhydt felt the grip of fate. Harry Howard, in his measured, flat tones, says, "The problem arose when the board was confronted with 350 demands for changes in what was already one of the best teacher contracts in the state. We spent too much time in August on issues both parties knew they would be willing to drop. The day before Labor Day the teachers still had fifty-five items on the table."

Kathy Dannemiller takes a broader view. "It's a larger thing than that," she told us. "It was a difference in goals. It had to do with what's happening in education all over the country. Enrollment is falling. Schools are contracting. Teachers are becoming a glut on the market. Ypsilanti just laid off 150. That's *close!* The teachers are scared. They want to protect themselves, ensure equity for their members, keep the good stuff they've won." The "good stuff" includes job security and having a hand in making decisions about school programs. Dannemiller says educational contraction puts far different demands on school boards. "When you retrench, you want to make decisions centrally," she says. "We want the flexibility to cut our program back carefully and deliberately, as we've been doing." Similar program changes may be required by the taxpayers' revolt and the racial balance plan. Dannemiller says the strike was a struggle over decision-making power, security, and equity.

Union president Richard Taylor holds a similar view: "In a sense it was a power struggle." But Taylor viewed the board as downright predatory: "I think the board's desire was to cripple and weaken our organization. The conservatives mounted an all-out effort in their election campaign last June, and they've just kept right on going. Conservatives blame unions for inflation and everything else. We were the victims of some of that."

Taylor takes issue with claims that the union put 350 issues on the table last spring. He says they began with only twenty issues, each affecting several small subsections of the contract. To the charge that 55 union issues still clogged negotiations just before Labor Day, Taylor replies that the crucial number to look at is the number on the table at 2 a.m. on September 2, the day before school was due to start. There were then five union demands and three board demands outstanding.

Two days before school was due to open, the board's "last, best" offer, AAPS #75, was formally presented at five a.m., at the end of a 17-hour session. That evening at 10:15 p.m. the union team delivered their final offer, AAEA No. 82, in a "sidebar"—an informal session with the superintendent and two other public schools officials. The union was basically down to five demands, but a $4.2 million wage increase was their key concern. The board offered a $3.1 million salary increase and demanded easier layoff provisions and homerooms in the intermediate schools.

In a post midnight "sidebar," the union team heard the board's negative reaction to their final offer and the shape of Board

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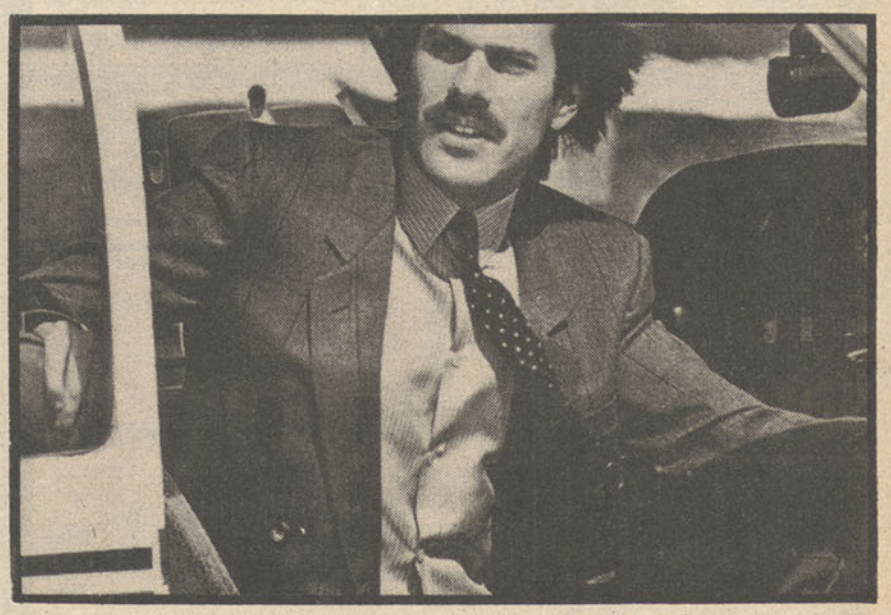

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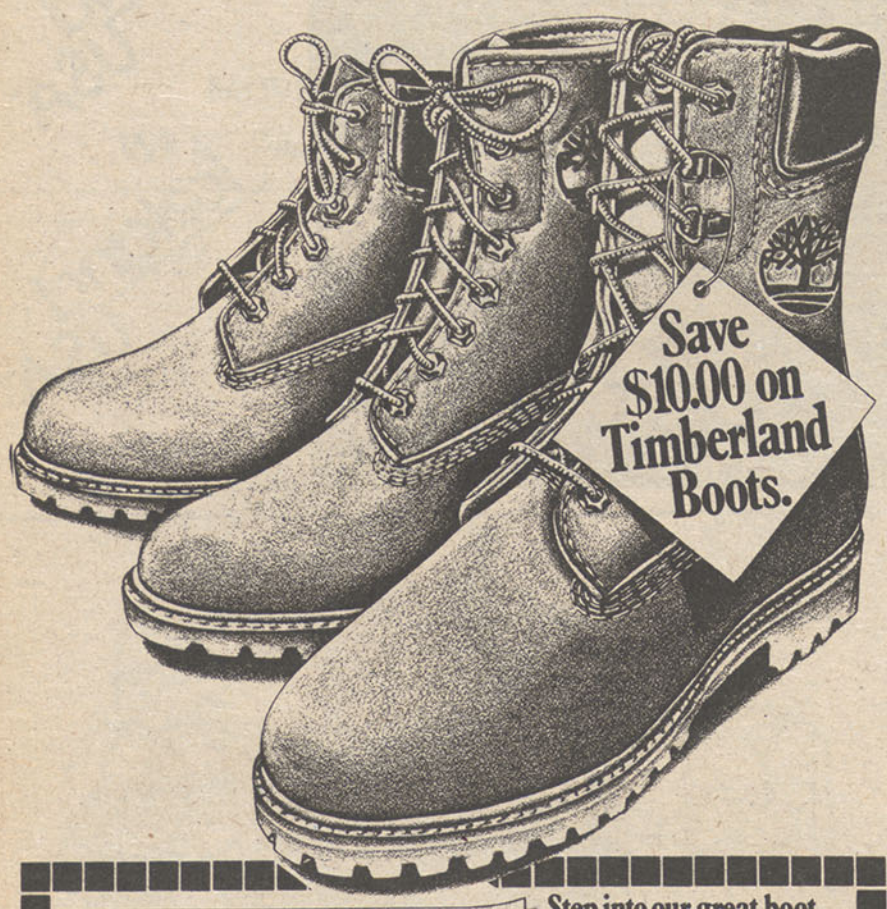

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AROUND TOWN/continued

proposal #76, which was going to hold firm on the key issues. "We knew we had a strike situation on our hands," says union executive Dave Harrell. The union team wearily discussed their predicament and their upcoming massive strike vote session planned for 7 a.m. at the Michigan Theatre. They then began to disperse to bed, ignoring a phone call and three personal appeals by administration officials to return to the bargaining table for formal presentation of AAPS #76. "We've already heard what's in it and we'll consider it," said Van Wambeke, the teachers' chief negotiator. "You can hand it to me. I'm not going to get the team out of bed."

At 4:00 a.m. Taylor was about to doze off in his Marriott bedroom, listening to Van Wambeke discuss the strike vote. He describes angrily the knock at the door that hauled him out of bed. Shuffling to the door in his T-shirt, exhausted and unkempt, Taylor peered out. "There in the hallway stood seventeen people, all lined up," says Taylor. "—the nine board members, their team, and Harry Howard. They looked like they'd stepped out of a bandbox and stood there giggling as if they were at a sorority party." A trustee admits, "We were pretty punchy." Taylor was not amused. "It was reprehensible for adults to barge in on somebody and then be that rude," he says, recalling the group's greeting. They told Taylor, "Since you did not come down to the board, we've brought the board to your door." Offer #76 was put in Taylor's hands, and he was told the board had two points to make: if a strike were called later that morning, the teachers should know that the $3.1 million dollar offer would never under any circumstances be exceeded, and "No work, no pay."

At 7 a.m. it was dark and it was raining. Eight hundred teachers filed under the yellow blinking lights of the Michigan Theatre marquee and gathered for a stormy three-hour meeting. After hearing the union's offer, the board's offer, and the board's stern message, the teachers voted by a surprisingly large 80% margin to withhold their services.

"They had no legal right," says assistant superintendent Robert Moseley. "We may have been firm negotiators, but *we* did not vote to strike. The teachers did." In Michigan, public service employees strikes are illegal.

Taylor blames the board for the two-week work stoppage. "It was their issues that caused the strike. They held on to them for ten days and then dropped them and said we had caused the strike." But Taylor ignores perhaps the most central issue of the strike, the disagreement over wages. It was not until four days after the strike began that the union dropped all its issues except wages and asked the board to do the same, suggesting a marathon blitz on salary for the weekend. But the board held fast to its issues: new layoff provisions, homeroom for intermediate school students, and the $3.1 million wage cap. So the strike continued.

Teachers still felt the board's offer was far too low. They said they had accepted minimal increases for years and had fallen far behind the cost of living and behind wages in other districts. They were upset that the board voluntarily rolled back tax assessments by 2.8 mills this year and was building a bus maintenance garage with excess operating funds instead of using the money for teachers' pay. Teachers were also angry at the distribution of wages within the $3.1 million offer. They criticized the high increases for top teachers that left slim pickings for newer members, who were said to be so poor that the children of a beginning teacher could qualify for free school lunches.

Board President Barhydt says that in previous years the wage offer was criticized as too sparse at the top. But union officials say the skewed wage offer was an attempt to buy top-salaried teachers' votes for the onerous homeroom and "layoff" issues.

In the struggle over new layoff policies, the board sought more latitude in deciding which teachers to lay off in case of plummeting funds—if the Tisch amendment passes, for example. Trustees felt the old contract might force them to lay off teachers with needed training and experience in a specific subject instead of less "qualified" teachers with higher seniority.

The teachers saw this as a highly threatening "job security" issue, fuzzily drafted, and to be implemented by a personnel department they deeply distrust.

The board also wanted teachers to provide homerooms for all seventh and eighth graders, making a home base to ease the transition from elementary school. Trustees say a verbal agreement on the homeroom concept was reached in the 1978 negotiations. "We think we got it already," says Dannemiller.

But the intermediate school teachers dug in on this issue. They became unified and savvy last spring while resisting the board's reorganization of local intermediate schools. Saying that they, too, support the home base concept, they added that a brief daily session would not do the job and that a longer session would require major changes such as having teachers teach fewer courses.

It was Friday, September 12, ten days after school had been due to start, when the board finally dropped these two issues and the union accepted the board's $3.1 million offer, a 9.9 percent increase plus fringe benefits, redistributed to give a higher share to beginning teachers—the "Robin Hood Plan," one trustee calls it. But one impasse gave way to another. The board proposed to knock two days off the teachers' school calendar, reducing the wage offer to $2.8 million—a one percent pay cut, in the teachers' eyes. Dannemiller says both sides were acting "in moral outrage. The board was outraged because it felt it'd given away everything. The union team was outraged because they felt they were being punished." Wendy Barhydt says "punishment" is the wrong word. The board considered it "docking." She says trustee Patti Cerny described the principle well to a high school teacher: "If my son turns in a paper fourteen days late, he may say he's done the same work and he wants the grade as if he'd been on time, but you're going to dock him for it." Whether it was "docking" or "punishment," the moral outrage on both sides cost local students three more days of school.

"We had to salvage something," says Wendy Barhydt. A face-saving formula was finally found at Weber's restaurant on the night of Tuesday, September 16. The board brainstormed for five hours and took their ideas to the union at the Hilton, the scene for that night's negotiations. Robert Moseley says the administration mapped out a school start-up plan for the next day "just in case." At 6:40 a.m. the parties finally agreed on a calendar that shifts four

half-days of parent-teacher conferences and inservice to evenings and Saturdays. The $3.1 million wage increase was retained. "Everyone felt they won in the end," says Dannemiller. "That's not a bad legacy."

The board has the satisfying knowledge that it held firm on salary, not exceeding the $3.1 million it had set itself. Trustees pulled together as a group, healing some of the wounds left by last spring's bruising election fight and the liberals' controversial racial balance plan. "We worked together for a settlement," says Barhydt. "That kind of thing brings a group together."

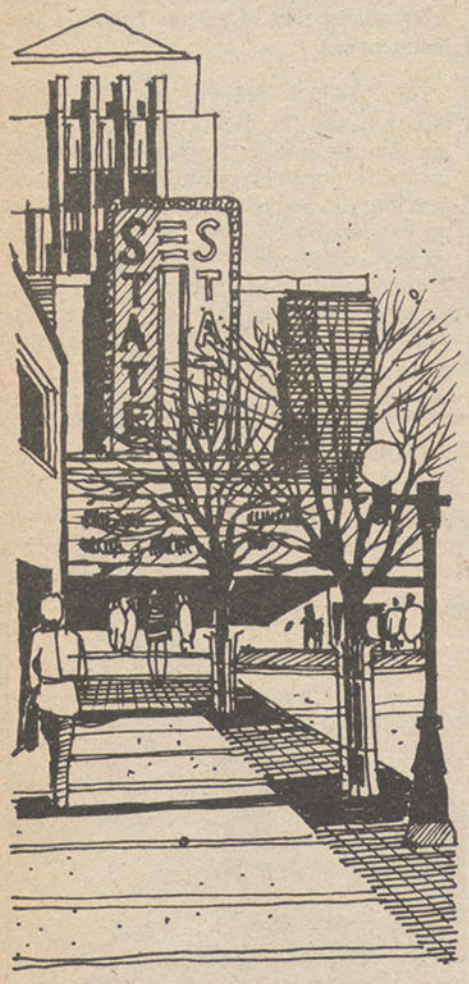
The teachers have the satisfaction of knowing they did not cave in on issues they saw as highly threatening to job security and to intermediate school teachers. And they have an equitably distributed wage settlement, although one they consider far too low.

Before the strike, Ann Arbor's pay for a beginning teacher with a B.A. ranked in the bottom quarter in the state when compared with districts similar in size and wealth. The new beginning salary of $13,570 puts Ann Arbor in sixth place among 27 comparable Michigan districts. Teachers with an M.A. who receive the maximum local salary have risen from the middle to the top third when ranked with 27 comparable districts. Their new wage will be $26,875, well behind Plymouth but ahead of Lansing and Battle Creek.

Barhydt hopes the wounds of the strike heal rapidly. "Bitterness and frustration build up during a strike," she says. "The parents are mad as heck. It takes awhile for trust to come back."

Improvements on State Street

A remarkable feat of cooperation that will benefit everyone.



The $500,000 pedestrian improvement project underway in the State Street commercial area may mean no more than an inconvenience for passersby, who have been walking on sand, gravel, and plywood for over a month in places where sidewalks have been torn up. But for seasoned central city observers, it's a minor miracle that the State Street Area Association was able to pull the project off. That feat, after all, involved convincing nearly all the property owners in the commercial area on State, North University, Maynard, and Liberty down to Thompson that they should agree to be assessed $17 a front foot a year for the next ten years, and merchants and landlords are notoriously conservative about incurring extra expenses.

The State Street area's cracked and crumbling sidewalks served as the catalyst for the project. The city required that they be rebuilt, and some of the younger members of the State Street Area Association saw the necessary repair expense as a starting point for coming up with a more extensive urban design plan which would improve the area's image. State Street merchants had been concerned by survey findings that the typical Ann Arbor residents who don't work on campus shop at the campus area less than they used to, due to competition from Briarwood. "What we're trying to do with this remodeling is to change that trend," says Tom Borders of Borders Book Shop, president of the State Street Area Association. He was one of the project's initiators, along with association vice-president Tracey Williamson of W.W. Trent/Ram's Head Leather and her partner Kent Whiteman, who chaired the Urban Design Committee.

At first a few of the association's old-timers scoffed at the idea. Two improvement schemes for the area, one dating back to 1966, had already languished. But the younger leadership persisted and the association decided to try again for a beautification plan. Landscape architect Dick Macias of Preservation Urban Design was commissioned to prepare a conceptual plan. He came up with a proposal to create a distinctive look with special light fixtures, landscaping, and street furniture (benches, receptacles, planters, and kiosks). The new sidewalk will be textured concrete, flanked by a streetside strip of gray bituminous pavers similar to those at Liberty Plaza. Certain focal areas and entry areas would be highlighted by both trees and wider sidewalk areas extending into parts of the street currently not used for parking. The presence of many underground vaults built out under the sidewalk makes it impractical to plant trees along all streets. Major construction should be completed sometime in November.

Realistically such a project could be financed only by a city tax assessment district, with the city issuing bonds and charging property owners low interest rates. In these lean times, grant money or city funding for a prosperous commercial area was out of the question. Requiring local property owners to invest in their area brought far more grassroots involvement and support for the project. Setting up a tax assessment district required the association to cooperate closely with the City Hall bureaucracy, which would be responsible for administering the project. Willing help proved forthcoming when City Administrator Terry Sprenkel, Assistant City Administrator Tom Collins, and especially Mayor Lou

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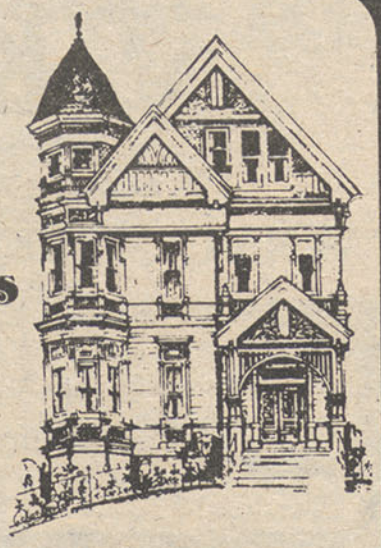

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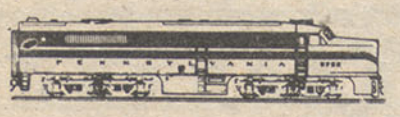

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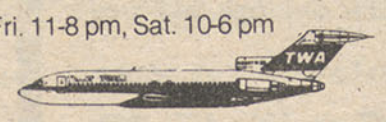

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AROUND TOWN/continued

Belcher got behind the idea. But the biggest potential stumbling block was enlisting the support of well over a hundred area tenants and property owners, including some unlikely prospects like confirmed pessimists about the area's future, as well as a few owners of commercial properties now used as residences. Vocal opposition from them could have led to a 'no' vote from City Council, which is required to approve all assessment districts.

Getting the project passed required developing an efficient, broad-based organization—far more than just a few interested association members. Project backers divided the area into ten districts, with association group captains responsible for contacting everyone in their areas about important meetings, hearings, and new developments. Jill Blixt of The Blixt Gallery, Bill Graving of Marshall's, and John Swisher III of Swisher Realty, manager of the Michigan Theater Building, were instrumental in rallying support. Longtime State Street merchants like Marty Busch (of Marty's), John Leidy, Skip Ungrodt (of Crown House of Gifts) and George Wild (of Wild's) were supporters. Jacobson's and Butterfield Theaters were also strong backers.

Keeping all the necessary participants in this project—city bureaucrats, merchants, planners, property owners—on a forward course "was like pushing a rock," according to Borders. "Every time you rest, it could stop, because the people who are opposed are more vocal than the supporters." But the plans kept moving forward through spring and summer, headed for the ultimate test at the August City Council hearing and vote. "The big threat was if we lost there, it would defeat our momentum," Borders recalls. Project backers energetically lobbied council members, property owners, and tenants. Many merchant tenants offered to participate in their landlords' increased costs.

The public hearing turned out to be a big surprise. Only a few opponents spoke, most notably retired property owners and spokesmen from the governing board of Delta Kappa Epsilon, which owns the badly-kept DKE Shant property on William. (Those well-heeled alums pled poverty, incidentally.) Some remaining opposition was vanquished by Skip Ungrodt, who pointed out that $17 a front foot, or $340 a year for a typical 20-foot-wide storefront, is a bargain price for a pleasant exterior environment. His Crown House stores in malls pay up to $5 a square foot a year ($5,000 for a small, 1,000-square-foot store) for common-area maintenance.

City Council approved the plan unanimously. Even the Democrats supported it, and they are notably unpredictable on votes involving possible conflicts between business interests and other city residents. It was an exhilarating victory for the project's backers, who hope to use the new spirit of cooperation as a springboard for winning political support in the area and on City Council for costlier, thornier projects—like more parking.

Clancy's Fancy Hot Sauce

Peel five pounds of garlic . . .

Peter Yates

Colleen Clancy mixes up a batch.

Why does Colleen Clancy buy five pounds of fresh garlic at a time? Lovely Colleen, slender and tall, with long, strawberry blonde hair coiling heavily in the Botticelli manner, speaks softly and sweetly of the violence she is bottling these days. She is the creator of Clancy's Fancy Hot Sauce, an incendiary fluid she hopes will soon take its place alongside the tame bottled condiments like Tabasco that sit in the middle of your restaurant table.

"I use it on everything," Colleen tells us. "I put it on French toast with maple syrup. On a cold morning it really warms you up. This hot sauce tastes good and it's completely pure and good for people," she goes on, explaining her interest in herbal medicine, naturopathy, and the benefits to be derived from eating lots of garlic and cayenne pepper, "Cayenne makes your heart beat strong. I love to watch people when they eat my sauce. Their eyes stare out as they adjust to it. Beads of sweat come out on their foreheads and upper lips. I have hay fever, and when a spell of it is on me I take a big hit of my hot sauce. A teaspoon or two in the morning, and my hay fever's gone!"

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Within arm's reach are a gallon of olive oil, strong cider vinegar from Wiard's Orchards, cayenne pepper (both Mexican and the super-hot African kind), great quantities of fresh ginger, the five pounds of garlic, a big jug of Dr. Bonner's Bouillon (which contains tamari, blackstrap molasses, ocean dulse, and papein enzymes) and raw honey. "The honey makes it friendlier," Colleen says.

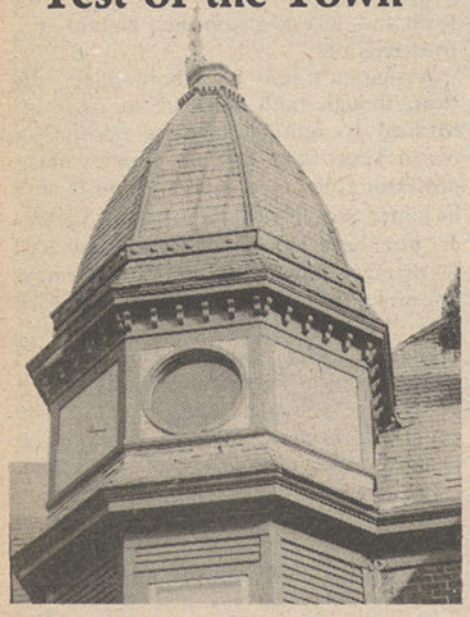
Since everything in the sauce is raw, it is a concoction rather than a decoction like the usual cooked hot sauces. The ginger is juiced in a professional juicer which extracts all its fire while leaving behind the woody fiber. All the other ingredients except the garlic go into the bowl as is. The garlic alone presents a problem. It all has to be peeled before being pureed in a food processor. Colleen is peeling it by hand, one clove at a time. Her fingers are raw and sore from handling its corrosive juices. The garlic part of the production is slow—a real bottle neck. "I'm going to get surgeons' gloves to protect my fingers, but I must find a way to speed up the peeling itself," she says quietly from inside the pulsating cloud of garlic vapor that envelops her.

Each eight-ounce bottle of Clancy's Fancy Hot Sauce contains five fat cloves of pureed garlic. The sauce is "self-preserving" because of its low ph factor (high acidity) and perhaps also because the mixture is inhospitable to all known organisms except humans. The low ph factor is what makes this enterprise O.K. with the health authorities, though. Every batch must be tested to determine its degree of acidity. Colleen keeps super-strong vinegar from California on hand to top the sauce off at ph 3.6 in case the reading comes out on the high side, but she has never had to use it. Strong as her hot sauce is, it does not appear to etch glass.

Colleen is serious about marketing her sauce and has taken pains to do everything according to the book to satisfy the health authorities. She is the creator and maker of the sauce. She has given over all matters of money, costing out, bookkeeping, and legal problems to a silent partner. They have still to make their first dime on it, but hopeful signs of eventual success are evident. People who like hot foods love Clancy's Fancy Hot Sauce. "Everybody gets excited when they try it," Colleen reports. "They get addicted to it quickly. They're always running up to me to tell me the latest thing they've tried it on. It's terrific on popcorn."

We tried the hotter of the two versions being tested—the one made from the strong African cayenne. Two tiny drops on a chipful of onion dip is about right for a beginner. It takes a minute for the full fury of the flavor to hit—then POW! Cooks should find this sauce a useful addition to their store of herbs and spices. A drop or two in a bowl of pea soup would bring it to life; a drop in salad dressing would go well. In the end, though, Clancy's Fancy Hot Sauce may succeed best as a bar aid. Angostura Bitters, first marketed one hundred and fifty years ago as a stomachic and a flavoring for soups and stewed fruit, reached its greatest fame a century later as an ingredient in the Manhattan cocktail. Similarly, Clancy's Fancy Hot Sauce is excellent on raw oysters, but its natural affinity for the Bloody Mary and the Bull Shot is probably what will put it over in a big way. Look for it soon in area co-op and health food stores. To keep its olive oil content fluid, do not refrigerate. Shake well before using, and handle with care.

Test of the Town



Peter Yates

Last month's mystery photo was the checkerboard stonework from the turret of the Kelsey Museum on State Street. Originally called Newberry Hall, the building was erected as the home of the Student Christian Association in 1891 in the Romanesque Revival style made popular by H. H. Richardson. Helen Hall and Richard Petle were among the contestants who identified it correctly. They won records of their choice from the Liberty Music Shop.

If you can identify the location of this splendid dome, you could win a record of your choice from Liberty Music, too. Mail your answer, with your name and address, to *Ann Arbor Observer,* 206 South Main, Ann Arbor 48104. Hand deliveries must be disallowed. Entries must be postmarked no later than Wednesday, October 8. Two winners will be selected at random from among the correct responses. Sorry, the volume of entries prevents us from individually responding to every entry. *-Bob Breck*

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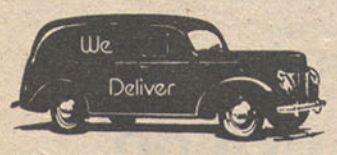

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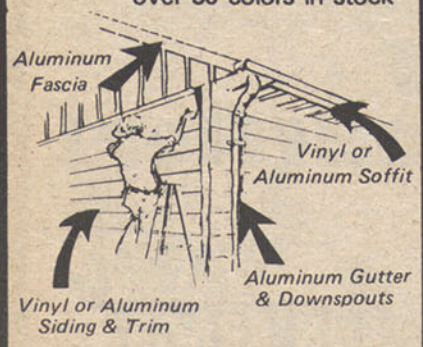

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Michael Avsharian, Sr.: *making it in strings*

Jim Kruz

By the time he was 57 years old, Michael Avsharian could have written a textbook on how to fail in business. Arriving in Detroit from Turkey nearly penniless in 1923, Avsharian embarked on a series of business ventures which didn't pan out. He was just 17 when he and his Armenian family fled the genocidal regime in Turkey. His first business was a grocery store, which he borrowed $500 to set up. It went broke in half a year. He and his brother then began an auto repair and auto parts business in 1926 which he sold at a loss fifteen years later as the auto manufacturers began to dominate the auto aftermarket field. He later bought 130 acres eight miles from Ann Arbor on Jackson Road and began making cement blocks, but the enterprise lasted less than a year. He founded Armen Cleaners in Ann Arbor in 1946, introducing the first three-hour dry-cleaning service in the area. But within five years his partner's enthusiasm began to lag and the business began to go downhill. He sold it in 1951.

While running his dry cleaning business, Avsharian bought spot remover from a Polish man in Detroit who was brewing it in his garage and selling it for $7 a gallon. The solution was a great help in dry cleaning, so Avsharian asked the Polish man if he could market it for him. The man refused, so Avsharian spent six feverish months trying to copy the formula. When he finally succeeded and found there was great demand for the product across the country, he set up a manufacturing plant and hired four regional salesmen. The solution cost only 80¢ a gallon to make; Avsharian planned to sell it for $4.60 a gallon wholesale. Then 46 years old, he was finally set to make a killing. The only problem was that several large chemical corporations quickly copied his product, and he was out of business in a matter of months.

Then there was the pencil holder fiasco. Avsharian's sons, both locally-prominent violinists, pointed out that musicians were always fumbling around for a pencil to mark on their musical scores resting on music stands. Avsharian set to work to invent a simple device to attach to music stands which would hold a pencil. After seven months he had invented an ingenious coiled wire apparatus which was cheap to manufacture, would clip onto almost anything, and would easily hold several pencils. Avsharian felt sure it was something everyone needed, so he set to work in his basement making 20,000 of them. The problem was in marketing them. Nobody seemed interested. He even tried to give away thousands of the holders to banks to give his product exposure, but he could find no takers. Finally, he got a huge order for 65,000 from an advertising agency representing a drug firm which was introducing a new type of drug. Convinced he had made a critical marketing breakthrough, Avsharian manufactured 100,000 pencil holders. But that order for 65,000 was the only large order he has ever received. He still has thousands of the pencil holders in storage.

In 1962, at age 57, Avsharian's luck changed. He began a new business, Shar Products, which has not only proven very successful but has been a pioneer in its field. Shar Products is a mail order firm specializing in violin, viola, and cello accessories. Today it is *the* place in the U.S. where serious musicians order their strings, rosin, shoulder pads, and other necessary supplies. Not only does Shar offer a discount on items, it sends out orders the same day they are received. With that kind of service and with a far more complete stock of items than any other firm in the country, Shar has little so far in the way of competition. The company's dramatic growth over the past decade climaxed in 1979 by the purchase of a 27,000-square-foot building on South Industrial which was the former headquarters of KMS Fusion.

Avsharian would never have founded Shar Products were it not for his two sons, Michael Jr. and Charles. Their knowledge of the supply and demand of stringed instrument accessories was the catalyst for Shar. Through his sons he learned that American classical string musicians often had to wait weeks for delivery of supplies for their instruments. Avsharian quickly got the picture: here was a field far better suited for an efficient mail order operation than for retail sales. Many different types of items are involved, including hundreds of different kinds of strings. No single retail music shop could afford to stock all the different items needed by musicians. But with a national mail order market, one could distribute a catalog with the most extensive, lowest-priced merchandise available anywhere.

Avsharian's reasoning, it has turned out, was right on the mark. But one thing he hadn't figured on was the reaction major distributors of musical supplies would have as Shar began to grow. One firm in particular, Roth and Scherl in Cleveland, distributors of the famous Pirastro strings, was intent on shutting off Shar's source of supplies. A Roth and Scherl official contacted other major suppliers, and before long Shar's very existence was in jeopardy. Avsharian scrambled to find a new source of supplies, finally discovering a secret source. After five years, however, Roth and Scherl discovered Shar's supplier and again exerted pressure to shut off the firm's supply line. In desperation, Avsharian went to Michigan Senators Griffin and Hart and to Congressman Esch. Esch finally was able to get the Attorney General's office to force Roth and Scherl to stop their blatant antitrust activities.

Avsharian's sons have both joined the firm, though both continue to perform. Michael Jr. quit his teaching position at North Texas State in 1964. Charles was a professor at the U-M School of Music until he joined Shar in 1970. Charles and Michael Jr. now head the company, with Michael Sr. acting as unpaid advisor. "I'm a watchdog now," he says. "I bark here and I bark there."

Shar has gone beyond its original mail order structure. There is now a retail outlet on South Industrial, and the firm also manufactures mutes, bridges, rubber floor stops for cellos, cello straps, and instrument cases. The latest major addition to the Shar mail order line is sheet music. Over 6,000 pieces for violin, bass, and chamber music are available. With 30,000 names on its current catalog mailing list, Shar has a ready market for the new line.

After decades of hard work in a variety of fields, Michael Avsharian can finally, at age 75, look with satisfaction on a business enterprise he has created which will likely endure for decades to come. Shar also gives him an opportunity to market the pencil holders he manufactured years ago. Selling for $1.42 in the latest Shar catalog, they are a steady seller. Avsharian only has about 7,500 left.

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Psychologist Estela Rivero: *exploring the pros and cons of plumpness*

Few have reflected society's feelings about women and weight as pithily as the Duchess of Windsor, who noted that there was no such thing as too rich—or too thin.

Since the decline of the softly-rounded Gibson Girl at the turn of the century, slim has been *in* for women. Weight loss has become an all-American female obsession. In one study, almost 80% of female adolescents questioned said they wanted to shed a few pounds—and this regardless of actual weight.

But signs of change are in the wind. Spurred on by the women's movement and weary of starving themselves to Vogue-model gauntness, more women are asking just what—if anything—is wrong with a few extra pounds. *Woman's Day* tackled the subject in its September issue. A recent Detroit morning talk-show featured a fashion show for full figured women, including a "Plump Is Beautiful" advocate who took questions from the audience. Locally, the U-M Extension Service is sponsoring an October 4 workshop called "Big, Beautiful Woman." Its goal: to give big women a more positive self-image and the fashion know how to convey it.

One of the two instructors is Estela Rivero, 27, a U-M clinical psychology and counseling Ph.D. candidate. (Arlene Greer, proprietor of the "Special People" boutique, leads the fashion segment.) A short, attractive, plump woman with a sleek cap of black hair and an infectious smile, the self-confident, well-spoken Rivero seems the ideal person to lead the course.

Her interest in the issue of overweight is longstanding and personal as well as professional. (Her dissertation is on the psychology of overweight.) "I went on my first diet when I was seven years old," she recalls. "Since then, I've bounced up and down—that's one of the worst things."

If losing and gaining weight roller-coaster fashion plays havoc with the psyche, many experts now feel that there are physiological costs as well. *Woman's Day* cites findings that "women who continually lose weight and gain it back again have a gradual increase in their blood cholesterol levels each time." And Rivero hypothesizes that anxiety and stress—common states in the overweight women she sometimes counsels—may be important mediating factors in diseases where weight has been viewed as the prime causal culprit. Contradicting the common notion that being slim is healthier, one major health study found greater longevity at weights slightly higher than insurance companies' "ideal weight" charts.

For Rivero, a lowering of anxiety level about her weight came a few years ago with the discovery of Susie Orbach's *Fat Is a Feminist Issue,* unearthed in the course of a literature search for her preliminary doctoral exams. The book raised for her the astounding and novel possibility that there were positive reasons for overeating as well as the conventional litany of negative ones.

"Orbach," says Rivero, "was one of the first to ask just why it was easier for some women to be overweight, to ask why women struggle to lose weight even when they don't need to." Some women, she says, summarizing Orbach's thesis, use extra poundage as a message to men: "Deal with me as a person, not an object." Others—typically women placed in nurturing roles—overeat to do something for themselves. "If you see your role as caring for others," says Rivero, "food is something you can do to care for yourself." Women who are at once wives, mothers, and workers—who have, in Rivero's words, "taken it all on"—may need to eat more to maintain a high energy level. And, of course, there's no denying that eating is one of life's more pleasurable experiences.

Negative self-image is a frequent problem for overweight women, says Rivero, and there's some evidence it is particularly severe for those who have been overweight since childhood. She quoted one study which showed that children shun heavy playmates as early as first grade.

Shopping for clothes often reinforces the feeling that overweight is not o.k. "You get a certain message when there's nothing in the store that fits you," says Rivero, with the conviction of one who's been there. Shopping at stores with full lines of larger sizes—like K-Mart or Sears—is hardly an esteem-enhancing experience for women who prefer Jacobson's or Saks. Says Rivero: "I once heard someone say she didn't know any overweight women who didn't sew."

But as more women with a self- or societally-defined weight problem have begun to climb the professional job ladder, they have begun to demand—and manufacturers have started to provide—stylish clothes. Like Rivero, instructor Arlene Greer has first-hand experience with being overweight. A former buyer with Orbach's in New York and with Hughes and Hatcher, she now owns a boutique catering to big women. During the October 4 workshop, she will consult with participants to help them choose a flattering look, and to debunk old-fashioned and depressing dictums—like wearing black or dark colors and avoiding girthwise stripes.

"One of the things we are *not* trying to say in the workshop," Rivero stresses, "is that you shouldn't go on a diet sometime. But the emphasis will be on feeling better about yourself as you are now, on dispelling some of the common myths about size and self-image."

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The Best for the Brightest

At a time of mounting financial pressures, the Ann Arbor School Board has inaugurated a program to give "gifted" students enriched educational experiences. It's a trend that is sweeping the country, a disturbing sign of how a special-interest group can garner tax money for those who need it least.

By ANNE REMLEY

This fall Ann Arbor public schools are joining a little-noticed revolution that is quietly changing the face of public education in the U.S. The school system is launching a pilot program for "gifted" students. While local and national attention has been attracted by school issues like desegregation and the back-to-basics movement, across the nation hundreds of new public school programs have been steadily starting up, catering to a suddenly fashionable category of child, "the gifted."

Over 600,000 students were designated as "gifted" in U.S. public schools last year. One of every four school districts now makes special arrangements for these youngsters ranging from enriched activities in their regular classes to fulltime separate schooling. The local districts are being spurred by state funds—$750,000 in Michigan and $110 million across the nation last year. The states, in turn, have been goaded into action by the federal government, which has been waging a determined campaign of advocacy and seed money during the Seventies to see that special educational programs for the gifted become a standard feature of American schools. In 1978, the Gifted and Talented Children's Education Act, authored by local Congressman Carl Pursell, authorized a hike in federal funding for the gifted from $2.6 million a year in 1977 to $50 million in 1983. And this is just the start, according to Pursell. He predicts that the 1980's will be long remembered as "the decade gifted and talented education really caught fire."

The Ann Arbor schools got on the gifted bandwagon last May. The administration asked the board to start a pilot program this fall for forty fourth, fifth, and sixth grade students. The proposal to identify upper elementary children in three local schools as either "gifted" or, by default, "not gifted" came before the board one week and passed the next with hardly a ripple. There was something eerily smooth about the easy and unanimous acceptance of the plan by both liberals and conservatives. In the late Sixties such a proposal would have aroused a storm of local citizen opposition as elitist. It would have been labeled as an indefensible misplacement of priorities when some students do not have even minimal reading and writing skills. The public mood in 1980 is far different. The school budget is tight, however, and the public might have been expected to raise an eyebrow at a new program that costs an extra $790 a year in local taxes for each gifted child, serves only 2 percent of the elementary students, and could potentially cost $210,000 annually if implemented in all 26 elementary schools. But not one Ann Arborite registered a public protest.

School board members called the plan "exciting," "excellent," and "super." Liberals were supportive. "I feel no hesitation about this plan," Donna Wegryn stated firmly, while Lana Pollack confessed, "I started out with a large bias against this program as extra enrichment for already privileged children who are achieving very well in our schools. I don't see it that way anymore." Pollack had decided the plan would aid "children who are needful in all sorts of ways." Conservatives concurred. Patti Cerny said firmly, "The gifted have special needs every bit as valid as any other special needs," and Wendy Barhydt beamed, "I'm impressed with this—as a beginning." John Heald cautioned, "We must keep the cost in mind; if we have forty students now, we'll have four hundred in five years." But he called the price tag of $31,000 "a nominal amount to get started on a program that's long overdue."

Barhydt observed, "The gifted parents have been very patient. I hope the members of the Gifted Association are pleased."

Association members were pleased indeed, according to Barbara Schneider, a Mitchell area parent who has been one of the most active workers in the Ann Arbor Area Association for the Gifted. This local parent group has diligently lobbied school board members for many years. The Association parents' view of their children's school situation was vividly portrayed for the board by Association member Barbara Rothbart. Speaking at a board meeting she said that a "cap" is put on the academic progress of bright children in school, explaining, "They may learn two or three years of math in one year. They become excited about learning. But then they are told by their teacher not to go on. They become bored." In addition to their academic frustrations, she remarked, "gifted children feel lonely and isolated," adding with feeling, "They need each other. It makes a difference in their personalities, in their feelings about themselves—just to spend a few hours a week with others like themselves."

Such testimonials from parents whose bright children were unhappy in school convinced once-wavering school board trustees like Lana Pollack that the pilot program deserved support. Throughout last winter, members of the Gifted Association had worked quietly and dedicatedly to present their case—phoning, writing, meeting with individual board members, and enlisting enthusiastic PTO support.

Barbara Schneider says Association representatives pointed out that "some people feel the gifted are the most educationally deprived students of all because they are not getting what they need, while much is being done for students at the other end of the spectrum."

A major reason advocates give for special programs for the gifted is that the gifted think on a higher, more conceptual, more creative plane than the non-gifted. Therefore, gifted students need to be given special opportunities in schools to exercise this special capability. They argue that the gifted need schooling that draws on the "higher-level cognitive processes" theorized by psychologists like Benjamin Bloom, the Chicago behaviorist whose ideas are highly influential in Ann Arbor schools.

A distinct jargon has sprouted among gifted advocates—full of phrases like "divergent thinking" (as when a child questions a teacher's assumptions) and "synthesis" (the child creatively links two ideas). Referring to such processes, Angell School principal Bette Michael says, "Gifted students need to use their full ability for problem solving, critical thinking, divergent kinds of thinking." Pittsfield teacher Rick O'Neill says, "They need to look at cause and effect, to draw conclusions, to make generalizations." Janette Jackson, teacher for the local pilot program, says, "They need to develop their powers of analysis, synthesis, evaluation, and divergent thinking, their ability to evaluate situations." These "higher levels" of thinking are said to be outside the primary focus of regular classrooms on the "lower-level" thought processes involved in learning and understanding facts and skills.

Anita Todd-Parks, gifted consultant for the Washtenaw Intermediate School District, says that regular classroom teachers do meet the needs of bright youngsters to a degree but are limited by lack of time, resources, and knowledge about how best to teach the gifted.

Other local and national observers are more critical of the public schools. They say teachers sometimes do not even recognize that these students are talented because they are misled by the bored daydreaming typical of the gifted, their "divergent" thinking, and their boycott of busywork in areas they have mastered. Such children have been mislabeled as emotionally impaired, learning disabled, or even mentally retarded. School personnel sometimes regard them with hostility or frustration because they do not fit into standardized teaching approaches. For example, *PTA Today* tells of a teacher who complained of a kindergarten student who was reading at the seventh-grade level but was unaware of "word attack skills and consonant blends"—current behaviorist tools for teaching reading.

"Schools want to keep these youngsters in time with the metronome of traditional education," says Harold C. Lyon, Jr., U.S. Director of Education for the Gifted and Talented, in *PTA Today*. The result, says Lyon, is that half the gifted may be working below the level of which they are capable. Citing famous people from Poe to Einstein who were "gifted misfits" in school, Lyon comments, "One wonders how many Churchills, how many Whistlers, how many Van Goghs failed to survive the education disasters they encountered."

Beyond the personal tragedies of wasted talent and schoolroom trauma, U.S. national security and welfare are often said to depend on good schooling for gifted children. Former area Congressman Marvin Esch sounded a theme echoed by many leaders of the gifted movement when he told his House colleagues in 1969, "We need to aid directly the gifted and talented children in the country who will become the leaders of our communities and of our Nation in the future." Current area Congressman Carl Pursell, extremely active in the cause of gifted education, links the nation's economic health to education for the gifted. He told the Republican platform committee in May that such programs "will develop the maximum potential of innovative thinkers who will create the new jobs, new opportunities, new technologies, and new solutions necessary to our economic and social well-being."

School boards around the nation are responding to the needs of the gifted and of the country by launching special programs. Ann Arbor's pilot program is highly typical. Housed in Bryant, Eberwhite, and Angell schools, it will take fourth, fifth, and sixth grade students from their regular classes for two half days each week to meet with teacher Janette Jackson in a special classroom in their own building. Jackson says she and the students will develop learning activities based on the students' own interests. They might look into nuclear energy, conservation, astronomy, or microcomputers. She will give them plenty of "hands-on" experience. They will take field trips to University labs to visit with scientists, mathematicians, or engineers. They will draw heavily on current events and might map scenarios for the involvement of the electoral college in this fall's election. Or they might dig into Iranian politics and the history of the U.S. involvement with the Shah, coming up with creative resolutions to the hostage impasse and sending their ideas to the President.

The Ann Arbor approach is most common elsewhere—a "pullout" program with an "enrichment" room. A variety of other approaches are also used. In some school districts, gifted students are given individual attention or are grouped by ability within their regular classes. Or they skip grades, do independent study, or work with community mentors. They attend Saturday classes and summer workshops—from mountaintop science centers in Connecticut to theater and fine arts workshops in Georgia. Flint

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youngsters attend a "gifted magnet school." Elementary students in Virginia attend separate classes except for art and gym. Gifted students in New Jersey compete in an "Olympics of the Mind." Junior high math whizzes in Baltimore choose among a smorgasbord of options ranging from no intervention to enrollment in high school or college math.

The gifted program trend marks a major change in direction for U.S. public schools. A few programs started in the Twenties but petered out in the egalitarian Thirties and reached a low ebb after World War II. There was a brief flurry of gifted education in the Fifties after the Russians launched Sputnik. President Eisenhower won passage of legislation that encouraged schools to provide enrichment, acceleration, and Honors classes for able students and to revamp science and math curricula. But such programs faded during the Sixties when the U.S. space program flourished and national attention turned to the needs of poor and minority students.

Then, during the Nixon administration, a breakthrough in programming for the gifted occurred. In 1971 Nixon's Commissioner of Education, Sidney Marland, sent Congress a report that is still influential today. Marland offered an official definition of "gifted" students and said flatly that they required "differentiated educational programs and/or services beyond those normally provided by the regular school program." He said they needed "special grouping arrangements," resource rooms, or special classes, and "a differentiated curriculum" using "higher cognitive concepts and processes."

While Congress considered his report, Marland went to work. He set up a federal Office of Gifted and Talented Education and started it mapping out a game plan for implementing gifted programs throughout the nation. Uncle Sam became what Carl Pursell describes as "a catalytic presence," forthrightly advocating for the cause of gifted education and urging states and school districts to start "differentiated" programs. Congress passed funding bills in 1974 and 1978 that were used to underwrite demonstration programs, teacher training, university course expansion, and the hiring of official state coordinators. Many of the coordinators then persuaded state legislators, encouraged by growing federal allotments, to pass state gifted programs and funding. Statehouse lobbying was provided by rapidly expanding parental Gifted Associations who were supplied with facts and data by a new national clearinghouse.

Uncle Sam's "catalytic presence" produced results. State funds for the gifted rose from $15 million in 1971 to $110 million this year. Michigan allocated $750,000 last year and has earmarked the same figure for next year despite a tight budget. And the new federal allocation so far stands unscathed at the current $6.3 million, although this is far below the $35 million authorized.

Ann Arbor Gifted Association parents have witnessed the federal and state breakthroughs with a mounting sense of hope. Although Ann Arbor's school board had adopted a token policy back in 1969 which promised specialized planning for individual gifted students, the policy had never been methodically implemented. Parents often expressed their dissatisfaction to administrators. A worker in Ann Arbor's school headquarters recalls that Marion Cranmore, former head of elementary instruction, frequently emerged from her office after a long phone call, holding an aching ear and announcing ruefully, "Another gifted parent!"

Cranmore responded to parental urging by appointing a succession of committees that finally produced the new pilot plan last spring. In June, her successor, Dolores Dawson reported, "The phone's ringing off the wall!" as parents called requesting admission of their children.

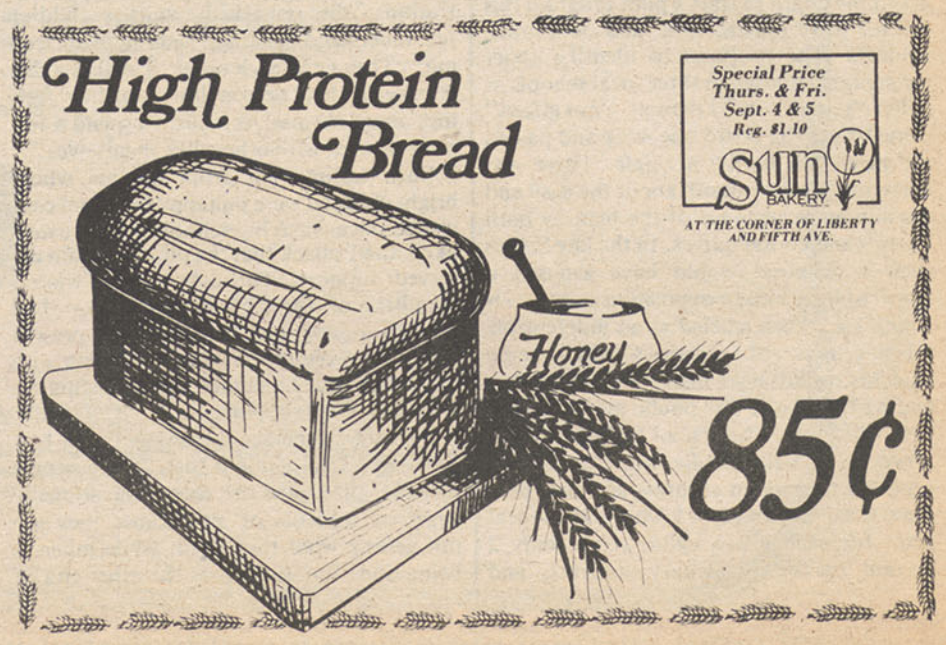
Across the country gifted programs have started in so many local school districts like Ann Arbor that some national leaders of the gifted movement believe they are safely institutionalized and will be a permanent part of public education in the United States from now on. Others, like Abraham Tannenbaum of Columbia Teachers College, worry that they are still considered a "luxury" and might be vulnerable to a major onslaught.

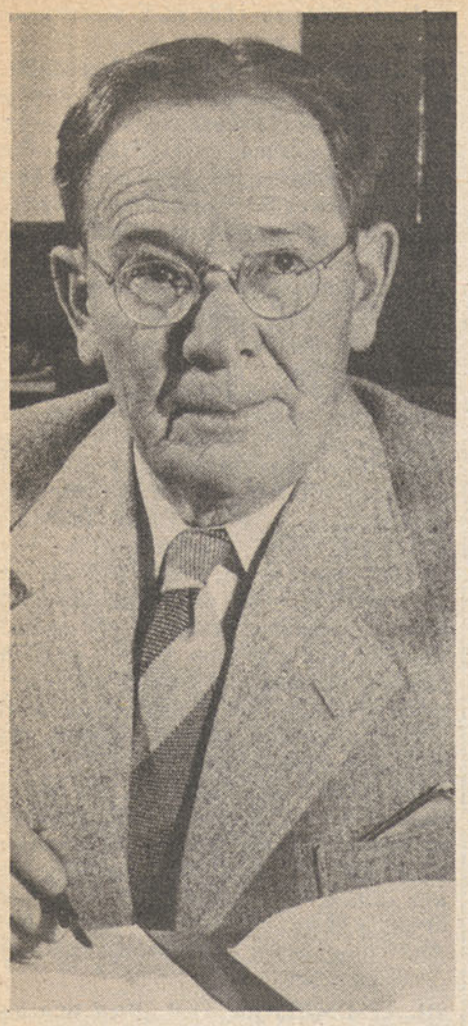
No onslaught against gifted programs is in sight, however. The ready acceptance by Ann Arbor's school trustees of "differentiated" education for the gifted has been duplicated around the nation. Few voices have been raised to challenge the basic assumptions on which the movement rests or to look at the possibility that it may have negative consequences for children, for schools, and for the nation.

Advocates make statements about "the gifted" as if they were facts, when they are actually only opinions, in many cases, opinions of dubious validity. Consider the basic assumptions upon which arguments for special programs for the gifted are built:

1. **ASSUMPTION: That there exists a distinctive group of people—"the gifted"—who are identifiably superior to others in traits such as intelligence and creativity.**

The Great Gifted Hunt increasingly occupies U.S. educators. They have come to believe that a special group of students is in their midst who must be tracked down and





Psychologist Lewis Terman, father of the gifted movement. Terman saw intelligence as an innate, measurable trait. His research is often cited by lobbyists of the gifted movement, particularly his search for "the leaders of tomorrow" — 1500 "superior" children with high IQs. In reality, his research failed to demonstrate a strong connection between high IQ and high subsequent career performance.

given special training. In Ann Arbor the "gifted" are being sought out with California Achievement Test scores and clues from teachers and parents about students' creativity, motivation, and intelligence. Intelligence remains the focal target around the nation, and the IQ test is the key weapon of the hunt.

Regardless of what traits are sought or what means of identification are used, the gifted hunt is based on a highly questionable view of reality inherited from Lewis Terman, the "father" of the gifted child movement. Terman, a Stanford psychologist who was influential in the Twenties, believed that children with high IQs possessed overall intellectual superiority. This view is disparaged by modern day critics as "the myth of the gifted child." They say IQ tests measure only a few narrow functions, while intelligence is actually composed of as many as 120 different factors like reasoning, memory, and spatial perceptiveness. Almost everyone excels in some of these but not in others.

For example, youthful chess prodigies who regularly trounce adults in tournaments often have the abilities of a typical eight or nine-year-old in other areas, according to the research of David Feldman, child study professor at Tufts. He has encountered few "all-purpose" prodigies.

In ordinary life, too, giftedness shows up in specific areas such as math or writing, says Jeffrey Zettel of the Council for Exceptional Children. He fears the gifted movement is hurting itself by viewing able students as identical—"sending them all to an enrichment room to learn about creativity."

Gifted movement leaders are also criticized for tending to view intelligence as Terman did, as a static, innate trait—as if each person were born with a fixed supply that can be accurately measured at any time in order to separate the "haves" from the "have nots." Some theorists, like Arthur Jensen of Berkeley, still hold to this view, but many psychologists now see intelligence as "developmental"—changing and deepening according to a person's learning and lifetime experiences. It is said that different cultural groups value and reinforce different areas of intelligence. Personal development also varies the pattern. Some people "bloom" early or late. Einstein apparently did not talk until he was four or five, and there are short-term prodigies who lose their amazing abilities in later life. Some people's style is slow but sure. Others are dazzlingly fast.

Family and class background also have a major effect on determining which aspects of intelligence emerge and whether they are spotted. Any selection process—an IQ or other standardized test or the judgment of a teacher—is likely to be highly selective, picking out only a few limited factors in which students from specific backgrounds will excel. Children are more likely to be bypassed if they come from cultural backgrounds other than the one that belongs to the selector or the test framer. Not surprisingly, the gifted programs of North America are largely filled with children from well-off, white families. Canadian education professor Dennis Cassivi says programs for "the gifted" are really programs for "the selected."

"Gifted" boosters claim that only the gifted can "soar," as one local teacher put it. They imply that other students are largely limited to "lower-level" thinking

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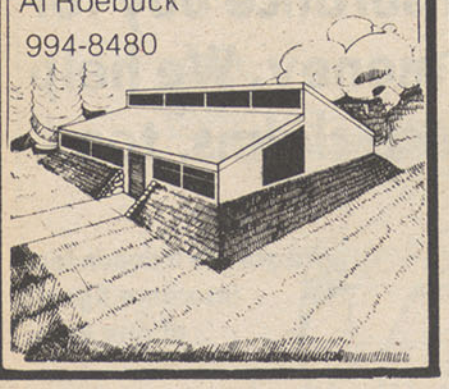

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Congressman Carl Pursell, a national leader of the gifted movement. As a state senator he was the author of Michigan's gifted program. The bill he introduced provided Michigan's first funding for such programs. He also authored the key Gifted and Talented Children's Act of 1978 in Congress, saying, "The time has come to make a commitment to help our brightest students realize their full potential."

processes. Joseph Renzulli, director of the Bureau of Educational Research of the University of Connecticut, says psychological theories about "high" and "low"-level thought processes "are almost universally offered as the rationale for separate programs." But he says school officials are seriously misreading these theories. In truth they "point out processes that should be developed in all children," he says.

U-M developmental psychologist John Hagen agrees. "People talk as if there are two distinct populations—the gifted and the nongifted," he says. "When it comes to inferring, generalizing, concluding, and problem-solving, there is no evidence that gifted children do that and others don't. All kids do those things." He adds, "The lack of such activities is a major criticism of U.S. curriculum. It's often said such learning occurs in spite of, not because of, school."

The Gifted Hunters' belief in what Hagen calls "two populations" encourages schools to put low priority on activities like creative thinking and problem solving in regular classrooms.

It is ironic that school should reward students who, despite their schooling, shine in these creative pursuits, while giving their "non-gifted" classmates little help in qualifying for enriched programs.

II. ASSUMPTION: Gifted children are destined to be the leaders of tomorrow.

The Gifted Hunters have presented no evidence that the country's top scientists, artists, business executives, or government officials rise primarily from the ranks of the highly intelligent or from any other preselected group. But this claim has been a favorite myth of the movement ever since its "patron saint," Lewis Terman, unsuccessfully searched the schoolrooms of California for future leaders back in the Twenties. Terman, a Stanford psychologist, located 1,500 children with IQ scores of 135 or above. He was convinced that these "geniuses" would become leaders in every walk of life. The progress of Terman's "Termites," as they called themselves, was followed for sixty years. Most of them did well financially and personally and some rose high in their professions, but others wound up as gardeners, clerks, and postal workers.

A high IQ is not a necessary characteristic of society's leaders or its most productive citizens, according to University of Connecticut educational psychologist Joseph Renzulli, a leading advocate of gifted education. Renzulli says such people are characterized by the interaction of three factors: creativity, commitment, and above-average intelligence. He is frustrated because many states require an IQ of 125 or 130 for admission to their gifted programs. Renzulli says, "It is ironic that we actually have laws that prevent some of our most gifted persons from entering special programs."

IQ turned out to be a poor predictor of leadership, innovation, creativity, and initiative when it was used to classify military personnel during World War II, according to David Feldman, child study professor at Tufts.

It turned out that the most successful of Terman's geniuses were strongest in self-confidence and in persistence—a trait similar to Renzulli's "commitment." Early in life the top Termites threw themselves into numerous activities, and they set career goals early. Vincent Rogers, University of Connecticut education professor, confirms research showing that real-life performance correlates with "an early interest in something—like writing"—not with standardized test scores.

Phone calls to gifted-movement leaders across the country and two months of digging could unearth no research showing that children identified as gifted have, as a group, done better in life than those who were thought to be not gifted. Terman's and similar studies are often cited, but they do not compare people who differ in IQ but are similar in other ways such as social class. The Marland Report in 1971 dazzled Congress with over forty pages of research citations showing the benefits of tailor-made education. But it, too, produced no crucial comparative studies comparing the gifted with other groups.

David Jackson, director of the gifted movement's Leadership Training Institute in Reston, Virginia, admits, "The major lacuna of the federal effort has been the lack of funding for research. This state of affairs is likely to continue for the foreseeable future, casting a baleful influence over the entire effort."

III. ASSUMPTION: That gifted students are more bored and unhappy in school than other students.

"You don't have to be bright to be bored in school," says Canadian educator Dennis Cassivi. And a local father asks, "How the hell do they know every student is not just as bored?" The fact is that movement boosters have done no comparative "boredom" or "misery" research, either.

Teacher Janette Jackson: Ann Arbor's first public school teacher for the gifted.

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U-M developmental psychologist John Hagen comments, "Isolated? Bored? That whole thing has been blown up out of proportion." He says many bright students enjoy school and "are motivated and challenged." He adds, "Parents may think the reason a particular child is miserable in school is that he or she is gifted, but that is pinning the blame on one isolated factor."

IV. ASSUMPTION: That gifted students must be identified, labeled, and separated from others because they require a different kind of schooling to fulfill their unusual potential.

Gifted movement boosters can point to no research showing that specially-schooled, gifted students do better in later life than those who stick with the regular curriculum. Nor have studies looked to see if the gifted can excel just as well in enriched, open-ended, mixed-ability classrooms staffed by teachers as able as those who run separate "gifted" classes. Nor have researchers looked to see if "nongifted" students thrive equally when placed in small, enriched classes where personalized learning experiences stimulate their interest in something. Nor have studies inquired about whether labeling students "gifted" or "nongifted" may cause them harm.

Instead of first doing their homework, public schools across the country are forging ahead on the basis of the untested assumption that the gifted need a different kind of schooling from ungifted students. They are separating school children into two visible groups: those who are believed to have the brightest futures, who are said to be the most productive, creative, and bright, and all the rest of the students—95 percent of U.S. school children. This despite the fact that research has well established the "Pygmalion" effect: children who are thought to be less able get that message—and so do their teachers. Students and teachers lower their sights, and learning suffers.

"Labeling is disabling," was a favorite homily of the late child psychologist Haim Ginott. "The kids hate that 'gifted' label," says Mancy Mincemoyer, Michigan's State Coordinator for Gifted programs. "I choke on the word," says an East Coast principal. "What if we label a kid and he gets victimized by the label?" asks Jeffrey Zettel of the Council for Exceptional Children.

Even Zettel, a key Washington lobbyist for aid to bright students, says research shows there are "well-known adverse effects which accompany labeling a child." He says, "Labeled children are often victimized by stigma associated with the label." For example, labeled bright students are sometimes shunned as "brains," while low-tracked students lower their aspirations. Zettel adds that labeled students are also victimized by "unrealistic expectations." The gifted are suddenly expected to

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be brilliant in all areas. Gifted parents are renowned for succumbing to "unrealistic" views and are exhorted, in a recent national PTA magazine, not to exploit their children or use them for personal ego trips. Zettel says that although the original research data on the adverse effects of labeling pertained to handicapped children, "it can readily be seen that they apply to the gifted as well." He adds vehemently, "I don't want a 'gifted' program for 'gifted' kids!" He calls instead for educational planning based on the needs of individual students.

A bit of evidence that "smart kid" labeling may cause problems is provided locally by an excellent math student who comments, "I never felt so dumb in math in my life as when I was in the high math track." Other students may share this reaction, according to a $100,000 National Institute of Education study being conducted by U-M developmental psychologist Jacquelynne Parsons. She has found that local junior high school students in high math tracks feel they have less ability in math than do students in mixed-ability math classes. The segregated bright students also believe that math is harder and that they have done less well and will continue to do less well in math than do their counterparts in heterogeneous classes.

"How do students begin to think about themselves and about others when a new program for gifted children is begun?" asks Vincent Rogers, University of Connecticut education professor. "Such programs may or may not contribute to the development of feelings of powerlessness, alienation, superiority, inferiority, class, race, or ethnic bias. The point is that, at present, we simply do not know."

Rogers speculates that to label and divide a school's population may cause students harm. Others suggest that the wider school community will be hurt as well. During the summer, before the locations of Ann Arbor's pilot elementary gifted programs were settled, one local elementary staffer was heard to groan, "I hope to God they don't put it in our school. It will be divisive in any school that gets it." Local parents and students on both sides of the "gifted" line may find themselves wrestling with some corrosive feelings toward each other.

Some warn that the gifted movement reflects and may widen deep divisions within U.S. society as a whole. Poor, minority, and handicapped students have been aided recently by federal funding and regulations aimed at improving their schooling. Some middle-class parents complain that "The 'have-nots' have a lot at this point," as one observer wryly put it. Such parents may see labeling and separate programs for the especially bright as simply gaining "equal opportunity" for their youngsters.

In addition, some parents worry that classrooms' median ability levels are sinking due to the increasing enrollment of "mainstreamed" handicapped students and minority students. Although this notion is hotly disputed by knowledgeable observers, it may influence school policies. Eberwhite principal Milton Riggs says that as Ann Arbor moves to balance its schools racially and economically, parental pressure for gifted programs will rise: "There may be community pressure to take out 10 percent, not 2 percent, for the gifted program."

In New York City the link between racial change and gifted education has become overt. City and school officials are trying to stem white flight from racially changing neighborhoods. Public schools are adding gifted classrooms in an open attempt to encourage white families to remain. In *The New York Times* last October 29, Allen G. Schwartz, a senior New York City official, was quoted applauding this move, while admitting that the addition of numerous gifted classrooms

> would set up almost a dual system, but it would certainly have an appeal to the middle class. If you told all the middle-class—I hate to see this in print—if you took all the Jews in Borough Park and said, 'Don't worry about leaving Borough Park because your schools will have rapid-advance classes, and if your kid performs, he or she will be in those classes,'—well, that would have a certain appeal that might retain those people in the neighborhood.

Psychologist Bruno Bettelheim warned that such racial and class divisions were inherent in the gifted education spurt back in the Fifties. In 1958 he wrote:

> The argument sets off echoes of the Orwellian pigs who believed that all animals are equal but that some are more equal than others. Many of the liberal intelligentsia is in the vanguard of the fight for both desegregation and special facilities for the gifted. Thus the conflict takes on the ominous features of a battle in which one side fights for special opportunities for its own—the intelligent—and for equal opportunities for the rest of the population. These liberal intellectuals agree that the special educational privileges of the white over the Negro should be eliminated but insist that special educational opportunities—and with them, privileges—should be created for the intellectual elite.

Bettelheim feared the rise of a new class system in America, supported by the establishment of a divided U.S. School system.

David Feldman, professor of child studies at Tufts, is also concerned that there is intellectual elitism in the current trend. He recalls the clear-cut link between Lewis Terman's search for future leaders back in the Twenties and the eugenics movement—the attempt to distinguish "superior" from "inferior" people "for purposes of immigration, sterilization, and classification into occupational and educational categories." Feldman says that after defeating the German totalitarian state in World War II, America soberly rejected pre-war values concerning birth origin and status and turned away from gifted education—"forced," he says, "to reflect how close it too had come to instituting a class system based not on ethnicity but on 'innate intelligence.'"

Education professor Vincent Rogers warns that "the U.S. is headed toward the provision of two curriculums: a narrow, rigid curriculum for most children and a broader, richer one for gifted kids. There's nothing inherently wrong with recognizing talent, but if it is done at the expense of other kids, it's wrong and it's elitist. To provide—as gifted programs do—all kinds of apparatus, low pupil-teacher ratio, field trips—it's beautiful for these kids. But the

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rest are left doing workbooks. Sure, the gifted children profit from it. But not any more than other groups of children could."

The rest are left doing workbooks." Vincent Rogers' words are echoed by critics who agree that current American public school trends are short-changing the gifted right along with everybody else. "Schools are regimented," says State Gifted Coordinator Nancy Mincemoyer. "They're geared to memorization and regurgitation. We've done a poor job of teaching children to think and solve problems."

This narrow classroom focus on the "lower" mental processes—learning "skills" and facts—has led U.S. students' abilities to decline in key procedures like mathematical problem-solving and reading comprehension, say the critics. It leaves little room for students to develop commitment and interest in pursuing a topic or for creative, open-ended thinking. If these are qualities that children need in order to do well in life, then public schools may be systematically diminishing that opportunity for all children except for those in whom such abilities are already highly developed.

Parents of "the gifted" may believe schools are especially ill-suited for their children, just as parents of the handicapped and parents of minority students often conclude that schools are especially ineffective with their children. The underlying truth may be that schools today are far less effective with most children than they should be.

Neal Baer, of the *Harvard Educational Review,* writing in the May *Kappan,* asks, "Might not all children benefit from a "gifted" curriculum that emphasizes integration of knowledge and embraces new points of view and ways of looking at the world?" Baer concludes, "Programs for the gifted are suitable for all children. Making them exclusive deprives most children of the special opportunity to develop their individual talents and enhance their lives."

"Individuals are the key to all of this," says educator Vincent Rogers of Connecticut. "There's no need to put children in a separate place." Varied alternatives are available to educators. They go by such names as classroom enrichment for all students, individual planning, the "cooperative classroom" developed for desegregated schools, the informal or open classroom, and the "every child has a gift" concept. These varied classroom approaches provide educators with clues if they are interested in seeking alternatives to gifted segregation.

U.S. public education may be nearing a crossroads where it will have to decide whether to accept the challenge of an increasingly heterogeneous and diverse student body, and to find a way to meet all children's needs in an integrated setting. Or perhaps the nation's schools will abandon the attempt and choose instead to continue the march toward a dual school system—one narrow, mechanistic design for most children and one enriched and stimulating approach for the small elite, largely the children of the professionals, the affluent, the frightened upper-middle-class, whose children will be given a special boost and designated the leaders of tomorrow. □

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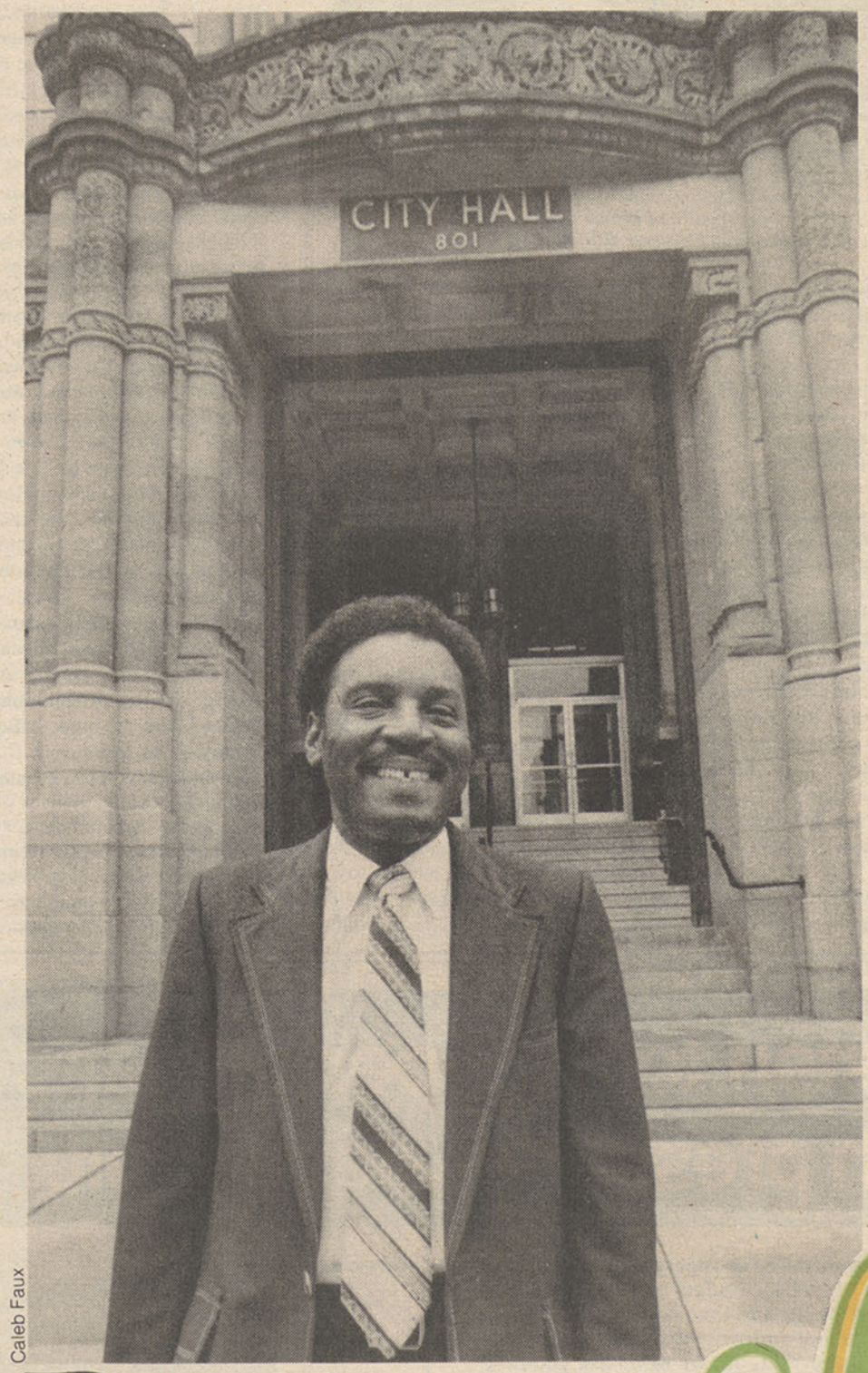

Caleb Faux

After six years as Ann Arbor's middle-of-the-road city administrator, Sy Murray is taking a new activist course as city manager of Cincinnati.

Sy Murray in Cincinnati

By Brett Robson

During his six-year tenure as the City Administrator of Ann Arbor, Sy Murray was industrious, efficient, and politically moderate. Bold and outspoken as he could be on occasion, Murray never made his office a forum for social advocacy or political adventurism. Yet as the new city manager of Cincinnati, Sy Murray is making waves, is becoming a social activist to an extent that would surprise many Ann Arborites. A good example of Murray's current interventionist approach is his reaction to Cincinnati's problem of displacement among low-income renters. Soaring energy prices and disenchantment with the suburban lifestyle have caused many middle and upper-middle income Cincinnatians to relocate in inner-city neighborhoods, reversing the decades-old flight of the affluent from the central city. Rehabbers responding to the growing needs of this urban gentry have invested heavily in the rejuvenation of central Cincinnati's dilapidated housing stock. The resulting real estate boom is pricing lifelong inner-city residents, typically minority and elderly tenants of limited means, out of the market, forcing them to locate elsewhere.

People Against Displacement, a grass-roots organization whose name bespeaks its cause, appealed to Murray for help shortly after he arrived in Cincinnati from Ann Arbor last September. Murray plunged into a dialog with the group that evolved over months into a working relationship. Eventually, Murray himself wrote an ordinance passed by City Council creating specific guidelines to minimize displacement which any developer receiving city assistance was required to follow. The ordinance also guaranteed relocation benefits for any per-

Brett Robson is a writer living in Cincinnati.

son displaced by city-assisted development. Neither of the two city managers preceeding Murray had authored a city ordinance in their entire terms of office. It was a bold act for a man who had not yet served half a year.

"Murray has been much more of an advocate for the poor than any city manager I've seen here," comments liberal three-term Councilman Tom Brush. "The problem of displacement reflects that. It was brought to his attention, and he not only commented on it but became the advocate for a piece of legislation. I don't think his two predecessors would have seen that as their role."

Murray's tough stance on displacement is symbolic of the overall tone of his administration in Cincinnati. The ordinance is a manifestation of an emerging populist philosophy that was not apparent during Murray's six years in Ann Arbor. Murray leaves little doubt that it is a philosophy he now intends to pursue.

"Running the bureaucracy is my first requirement because whether we like it or not, process is more important than product in government," he said in a recent interview. "But there are people who know how to manipulate our system of government, and there are people who get lost in it. Those of us who are part of the system have to take the initiative in including and benefitting those who don't know how to manipulate it."

□

The biggest test of Murray's ability to meld the realities of city management with successful social activism is Project Amen, the code name for the proposed renovation of Avondale, Cincinnati's most prominent black ghetto. Ransacked by urban rioting a decade ago, Avondale has received sporadic, disorganized aid from the city ever since. Councilman Brush observes, "I had the general feeling that the previous city managers felt that Avondale was beyond redemption, couldn't be salvaged."

Caleb Faux

Murray introducing Jaccob Davis, retired president of Kroger's, who will chair a committee working to strengthen neighborhood business districts.

Enter Sy Murray. He views Avondale's vitality as a professional challenge—and a personal one. Jim King, president of Avondale's Community Council, remembers, "When Sy came to town, we had a meeting, and he for whatever reason decided to choose Avondale as a priority project. He went beyond just calling all his department heads and saying, 'I want you to look at Avondale.' He got them all together in one room and talked about Avondale. Out of that meeting, a partnership was put together between Avondale and the city that didn't exist before. Suddenly department heads were calling us and asking what they could do to help us."

One of these department heads is Bennie Robinson of Community Affairs. Robinson agrees that "it took the top administrator to say: 'This is a top priority and I want you to act on it.' Suddenly things happen. You may have thought about doing it before, but now that it is the manager's priority, you do it."

Jim King concurs. "With Sy here, the vacant buildings that would have taken six months to be torn down were done in less than two months. And it didn't stop with the buildings. It went beyond normal city services. Sy helped us put together the redevelopment company we have, and he has gone to the lending institutions and the businesses and said, 'The city is committed to Avondale. We'll do everything on our part to make sure it survives.'"

Predictably the larger corporations and lending institutions of Cincinnati are not so enthusiastic. The Cincinnati Business Committee is a non-profit organization made up of twenty-two business executives who want to lend their expertise to the public sector. CBC spokesman Bud Anderegg commented on Project Amen, "I don't know anyone who doesn't wish Sy well. But there are obviously many people around who have reservations about whether or not he can move as quickly as he thinks he can move. There are basic financial limitations to the Avondale situation. Sy may well have led with his heart on that one."

To which Murray replies, "You cannot be a businessperson and lead with your heart. But the business I am in is the business of people. They are right to say I'm leading with my heart because what I am trying to do is not just rebuild a community. I am trying to rebuild the feelings of people."

□

Murray had undertaken nothing on the scale of either the displacement ordinance or Project Amen during his time in Ann Arbor. In fact, considering that he was one of the first black city managers in the country, Murray's performance in Ann Arbor is notable for its attention to the more methodical aspects of his profession—especially fiscal management. For some people, the surprise is not that Murray has populist leanings or a commitment to his race. It is that he didn't exhibit those attitudes earlier.

Murray defends his moderation in Ann Arbor along both political and bureaucratic lines. "Yes," he explains, "there is a difference in how I operated in Ann Arbor, but it is a difference not so much in style of management as in the environment. Most of the years in Ann Arbor there was a Republican majority on City Council, and I just didn't feel as comfortable with a Republican majority in charge as I feel here. For instance, the Republican majority in Ann Arbor would not have accepted me dealing with the displacement ordinance. You just have to accept the environment you are working with."

Perhaps even more significant are the broader powers of the Cincinnati city manager. "Recognize that in Ann Arbor the charter says the city administrator shall be the chief administrative officer for the City Council," he points out. "In Cincinnati, the charter says the city manager shall be the chief executive officer of the city. The way it is worded provides for more power."

Bob Turner, who went to graduate school with Murray at Wharton and preceded him as city manager of Cincinnati, describes him as "a pioneer." "He has

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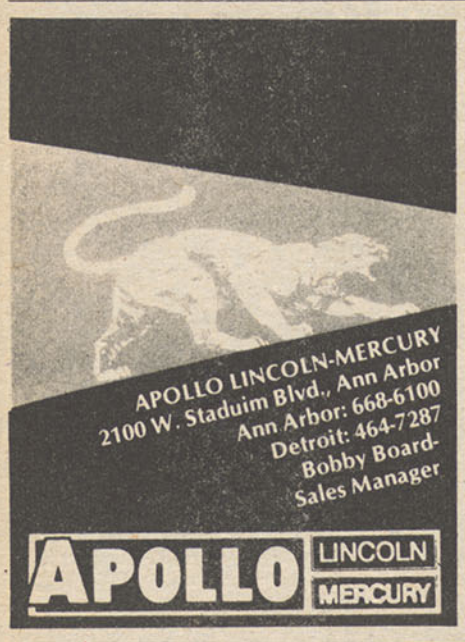
been exposed to all the bullshit that comes with being black in a field where there are few other blacks," Turner says. "What he is doing in Cincinnati will foster the cause of minorities in city management more than any single thing any activist could ever have done. It is a tremendous burden. He is being watched from near and far."

Sy Murray is ready to be watched. He has deliberately maneuvered himself into the spotlight. Now that he is there, he knows it is time to show his hand. He hasn't forgotten the poor black Miami neighborhood of his youth, or the admonition of his college professor, who told him he would not soon be the city manager of any city because he was black. He remembers back when he was hired as an assistant city manager on the basis of his resume, the recommendations of others, and a phone interview—only to have the offer revoked when he forwarded his photo for use in the local newspaper. Now he is being judged as a black pioneer. "It is something that gives me elation," he says, "because the perception has been that I am successful, that I am not only a black city manager but that I am a respected black city manager. It also gives me an obligation."

So far Murray's activism in Cincinnati has won surprisingly unanimous support from the city's nine-member City Council. Even conservative Walter Beckjord, the only council member to vote against hiring Murray, has become a Murray admirer, at one point calling him a "Lincolnesque Republican." But there is an underlying concern among council members that Murray may be moving faster than is prudent. Clearly Murray is running a risk by getting out front on the serious social issues facing Cincinnati. One slip and his current popularity could plummet. It seems to be a risk he relishes taking. □



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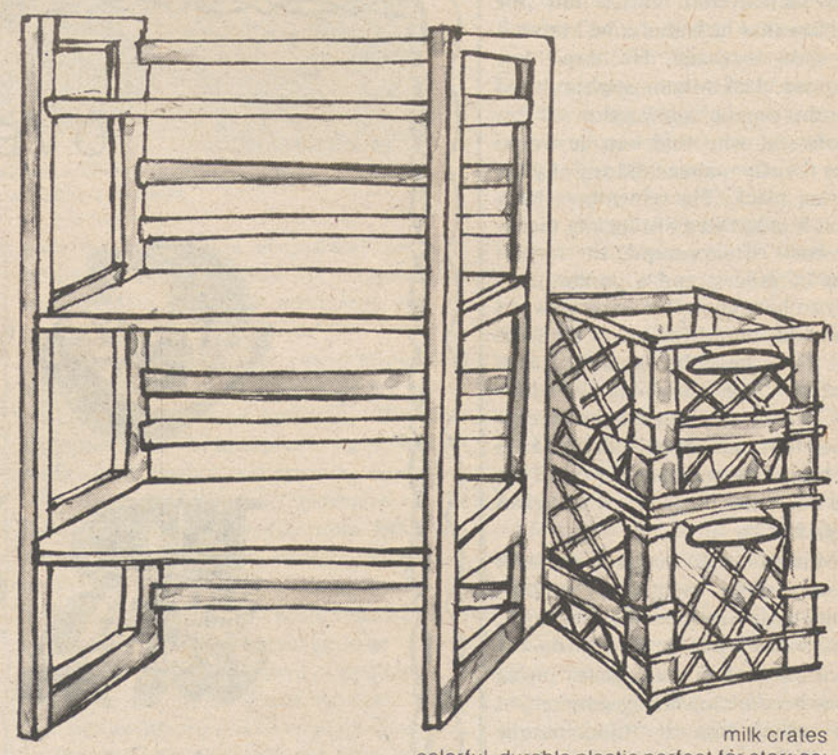

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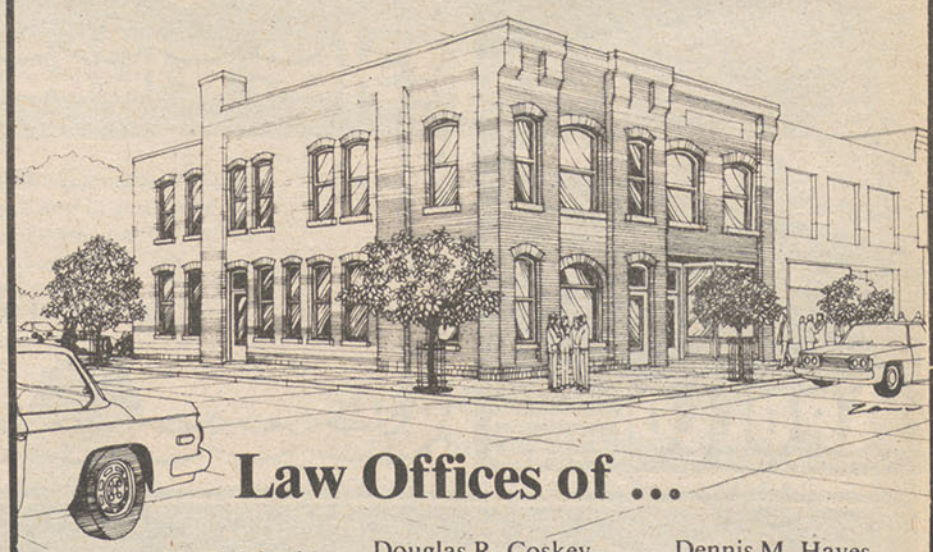

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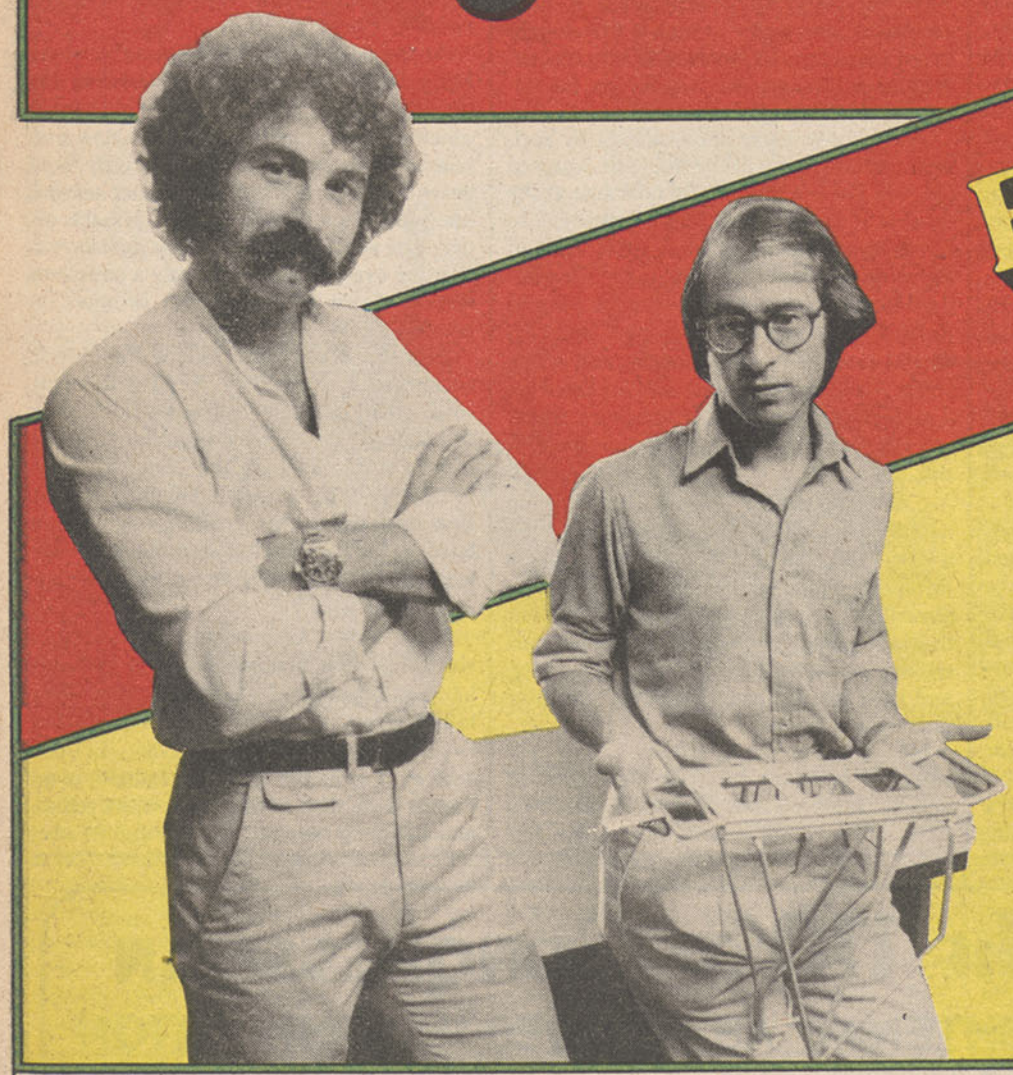

Seven years ago Shaun Jackson and Les Bohm decided to design and manufacture the best cycle baggage that could be made. Now their company, Eclipse, has trouble filling all the orders, and the two men are looking for new worlds to conquer.

By JOHN HILTON

When Eclipse, Inc. moved into its present quarters in Jackson Plaza, an entire archery league moved in with it. The local producer of bicycle and motorcycle luggage was in its off season and needed help with the rent. The archery league needed a winter target range. Eclipse owners Shaun Jackson and Les Bohm obligingly moved their metalworking and sewing machines against a side wall of their new warehouse, hung a canvas curtain, and let the arrows fly until spring.

It was an ingenious expedient, but the need for it was an indication of Eclipse's dilemma. With the 1975 summer season, the two-year-old company had begun to establish itself nationally as a designer and distributor of specialized, high-quality packs for bicycles and motorcylces. Jackson and Bohm had introduced innovative and popular products, sold everything they could make, yet had lost money in 1975, a symptom of the two men's greater focus on the design and quality of their products than on the dollars-and-cents end of the business.

Eclipse's deficits grew even larger in 1976. By early 1977, despite phenomenal growth, the firm was in serious danger of being closed down. It owed $56,000 to its chief supplier for work done the previous season, and the money simply wasn't there. The supplier, a sewing contractor, was a division of Coachman Industries, an Indiana-based corporation best known as a maker of recreational vehicles. Coachman was much bigger than Eclipse—roughly a thousand times bigger. Jackson and local business consultant Andy Lawlor flew down to talk to Coachman's treasurer.

Lawlor had been introduced to Shuan Jackson in mid-1976 by Mike Nold of Ann Arbor Trust. Both Nold and Lawlor had been favorably impressed by the response Eclipse's products were generating. ("We were measuring our back orders by the foot," Jackson recalls.) Lawlor had set to work on identifying the organizational, marketing, and production problems that had placed Eclipse, in the polite phrase, "outside standard banking parameters." He and Nold now agreed that Eclipse had in fact turned a critical corner and could operate profitably. Negotiations with Coachman officials resulted in a three-way deal: Ann Arbor Trust would loan Eclipse the money to pay off Coachman, with Coachman guaranteeing the loan. Jackson and Bohm have since made the most of the opportunity. Sales of Eclipse products have flourished, the company has operated profitably, and repayment on the loan was completed earlier this year.

The archers are now long gone from Eclipse's premises and a recent expansion has been necessary, but otherwise the Jackson Plaza headquarters is much as it was five years ago. Tucked behind a Gelman Sciences division and a University Cellar warehouse, the office and adjoining shop seem remarkably modest for a firm whose ads now boast, "There's Only One Number '1'." The office's fake mansard roof might also seem remarkable to a visitor familiar with the company's slogan: "Excellence through Design."

Once inside the tiny office, however, small details begin to distinguish Eclipse from most small businesses. Laura Fasing's IBM typewriter is a discreet charcoal, matching nicely Mary Pettit's handsome gray-toned Facit. The telephones on the desks are attractive and talented Toshibas. The loudspeaker among the scattered magazines on an end table is by Advent. Even in the shop, the Friden postal machine is a striking red-and-black wedge.

The designer's eye at work belongs to Shaun Jackson, a tall 31-year-old Canadian with curly dark hair, a massive mustache, and the chest of a former gymnast. Asked about his taste for stylish and expensive machines, he may begin an intense discourse on how the quality of our lives is shaped by our sensitivity to the objects with which we surround ourselves. Or he may simply reply that "both Leslie and I believe strongly in supporting quality."

Les Bohm, 27, is red-headed and wiry, befitting a marathon runner, roller skater, and devoted bicyclist. He does, in fact, share Jackson's devotion to good design. The attitude runs through Eclipse. Perhaps the most impressive example—and a gauge of the company's new prosperity—is the fact that the three Eclipse "bosses" (the partners and their general manager, Jim Meyer) all choose to drive new Saabs.

Shaun Jackson came to Ann Arbor from Ontario in 1968, recruited by the U-M gymnastics team. Initially he enrolled in engineering, as did Bohm when he arrived from Southfield two years later. Both transferred after one year, Jackson to architecture, where he eventually completed an M.A., and Bohm to the School of Natural Resources, after concluding that his specialty (the theory of recreation) offered little hope of a livelihood.

Jackson and Bohm founded their company in 1973 with a third partner, Bill Gray, whom they subsequently bought out. Even at the very beginning, when they were operating out of an attic on Spring Street with a total capital of $10,000, they deliberately chose the name Eclipse to reflect their ambition to build products which would be, in Bohm's phrase, "unequivocally superior to the competition."

The partners initially agreed that the product area they knew best was backpacking. (Bohm had met Jackson as a customer at Raupp's Campfitters.) But they concluded that the backpacking market was already well developed. After some consideration, they decided to concentrate on bicycle touring. The idea was to utilize the materials and techniques developed for backpacks in the manufacture of specialized bicycle luggage.

It was not a new concept—a small California firm, Bellwether, had pioneered it five years earlier—but the field was still very new. Bohm was already an ardent bicyclist, and in the context of the 1973 bicycle boom, bicycle accessories began to look very promising. So with Gray providing the modest capital and a few old, industrial sewing machines, Eclipse was launched.

The company's big break came almost immediately. Early in 1974, the American distributors of Raleigh bicycles agreed to handle the first Eclipse line of bicycle touring accessories. It consisted of a rain cape and a tent, together with small handlebar- and seat-mounted packs and a pair of larger panniers, bags that mounted on either side

of a bike's rear carrier. Aside from the rain cape, which had been produced in limited quantities in 1973, the entire Eclipse line existed only as a single set of prototypes.

1974 turned out to be a false start. The inexperienced company had difficulty getting production underway, and Raleigh's dealers showed little interest in selling the equipment once it arrived. By the end of the year, Bill Gray had departed in a management dispute, and Eclipse ultimately survived only by persuading Raleigh to buy up $40,000 worth of inventory manufactured in anticipation of purchase orders that never came.

The year was not a total loss, however. Jackson and Bohm learned a great deal about production and distribution, admittedly the hard way. They developed new product designs which would, in subsequent seasons, prove very successful. They moved Eclipse into a larger space, a sublet warehouse at 310 W. Ann St. And they met Phil Lux.

Phil Lux, from Elkhart, Indiana, was Eclipse's first sewing contractor. In 1974, he was already a well-established independent businessman, and he took a liking to the inexperienced young partners. For a time he became a sort of long-distance advisor to Eclipse. (Lux remembers being impressed by the company's insistence on absolute quality, as when Jackson and Bohm would show up at his Indiana factory wanting to check the tension and stitch length on each sewing machine.) Lux bore with Eclipse through its managerial and financial difficulties in 1974, and several years later, after merging his company with Coachman Industries, he was instrumental in arranging the 1977 loan which finally set Eclipse on its way.

Despite the subsequent difficulties, 1974 was Eclipse's low point. Certainly it was the last year that anyone had any difficulty in selling Eclipse products, notwithstanding the fact that Eclipse—like Saab—deliberately focusses its marketing on sophisticated consumers interested in state-of-the-art products. Eclipse's lowest-priced models fall in the middle of competitors' price ranges, while its top-of-the-line equipment is often the most expensive anywhere. (A pair of Eclipse "Transcontinental" rear panniers, for example, retails for $105—or $30 more than the best model produced by Eclipse's chief competitor.)

Despite the prices, Eclipse's dealer networks, built up since 1975, have continued to absorb everything the company can produce. Jackson estimates that Eclipse's three best-selling product lines—panniers and handlebar packs for bicycles, and motorcycle tank bags—now sell at annual rates of at least 30,000 units. A line of personal soft luggage, introduced in 1977, accounts for perhaps another 10,000 units.

The personal luggage, competing in a heavily-developed market, has not yet made much of an impact. The same cannot be said of the original Eclipse product line, bicycle luggage. Since 1975, Eclipse innovations have reshaped the bicycle touring market. The company has more patents than all its competitors combined, Bohm claims. And the company is now well on its way to establishing the reputation of "unequivocal superiority" which it first sought seven years ago. In motorcycle luggage, according to Bohm, that reputation has already been achieved.

That success came about almost by accident. As Jackson tells the story, he designed the first Eclipse motorcycle tank bag at the request of a friend and sent a prototype to *Cycle* magazine in the fall of 1974, "just to get some feedback." He had taken the standard Eclipse raw materials—a pack sewn of heavy Cordura nylon, foam pads and stiffeners, enormous YKK zippers, and nylon straps—and devised a bag that mounted on a motorcycle's gas tank. There were, Jackson says, no real plans to put it into production.

Cycle's "feedback" was a rave review in its January, 1975 issue. The only fault the tester could find was that the zippers were difficult to grasp with a gloved hand, but he closed his review by recommending that touring motorcyclists should consider purchasing two. A deluge of inquiries, orders, and even blank checks followed, and production was begun.

No serious competitors have yet emerged, and tank bag sales have climbed rapidly. Eclipse's overall sales increased by 75% in the 1980 season, but motorcycle sales quadrupled. Laura Fasing, who handles correspondence and orders on the bags, laughs about dealers who call up forlornly after selling out a recently-received order. "I *told* you you should have ordered more," is her standard reply. Still, even she is impressed. "I mean, we're in the middle of a recession—and this place is going *nuts*."

At the desk across from Fasing's, where Mary Pettit assists Bohm in handling the bicycle products, things were not much quieter this summer. Even with a new preseason order program and relatively bold growth plans for the 1980 summer season, many popular items ended up on back order. The good news for Eclipse dealers was that the average delay was only a couple of weeks—down from a month or more in previous years.

Eclipse's dealer network for the bicycle accessories it produces is Les Bohm's personal creation, built up from scratch after the Raleigh disaster by personal visits to bicycle stores all over the country. From 1975 to 1979 he drove 40,000 miles a year, first in a used AMC station wagon, and later in Eclipse's silver-and-black Dodge van. (In 1980, for the first time, Bohm flew on his sales trips.)

When Bohm first began, his basic tool was the Yellow Pages. Now it is a file of handwritten notes which describe every major bicycle dealer in America (including those which are not—yet—Eclipse dealers. Les Bohm unites a radiant good humor with deep faith in fitness, bicycling, and Eclipse products. "I'd like you to meet

CARL PURSELL: The 110% Congressman

HE WORKS AS HARD FOR US IN WASHTENAW AS HE DOES IN WASHINGTON

IN THE TWO TERMS WE HAVE ELECTED CARL PURSELL AS OUR CONGRESSMAN, THE PEOPLE OF THE 2nd DISTRICT HAVE RECEIVED UNPRECEDENTED LOCAL SERVICE AND ACCESSIBILITY, AND FULL-TIME CONSTITUENT SERVICE OFFICES IN ALL THREE COUNTIES. JUST AS CARL PROMISED. AND CARL HAS SPENT PART OF EVERY WORK WEEK PERSONALLY HELPING PEOPLE HERE AT HOME. IN BOTH OF HIS TERMS IN CONGRESS, CARL HAS LOGGED OVER 100,000 MILES ATTENDING HUNDREDS OF INDIVIDUAL AND GROUP MEETINGS OF EVERY KIND IN EVERY CORNER OF OUR DISTRICT. HE'S ONE CONGRESSMAN WHO HASN'T LOST TOUCH WITH THE PEOPLE.

A Partial List of Carl's Citizen Meetings in Washtenaw County in 1979-80:

Public office hours, Washtenaw Congressional Office, Ann Arbor ☐ Opening of new Ypsilanti Congressional Office ☐ Ann Arbor Ethnic Fair ☐ Patriotic Day, Calvary Baptist Church, Ypsilanti ☐ Saline Town Hall Meeting ☐ Ann Arbor Women's Club ☐ U-M fraternity members ☐ EMU Homecoming events ☐ Dedication of EMU Music Building (for which Carl assisted in obtaining funding while in State Senate) ☐ Occupational Education Association ☐ Ann Arbor Chamber of Commerce ☐ Ypsilanti Rotary ☐ St. Nicholas Greek Orthodox Church, Ann Arbor ☐ EMU Campus Bash ☐ U-M Car Bash ☐ Ann Arbor Rotary ☐ Milan Town Hall Meeting ☐ Ypsilanti Township officials ☐ Ann Arbor Kiwanis ☐ Ypsilanti area religious leaders ☐ Ann Arbor Mayor and City Council on disaster aid ☐ meeting on storm damage w/federal, state and local officials ☐ Ypsilanti 4th of July Parade ☐ Local #190 Banquet, Ann Arbor ☐ U-M economic experts ☐ Gifted and Talented Education organization ☐ Savings and Loan officials ☐ Ypsilanti Chamber of Commerce ☐ Ypsilanti Depot Town Caboose Dedication ☐ U-M School of Education alumni ☐ Ypsilanti Jaycees ☐ U-M energy representatives ☐ Peace Rally, U-M ☐ Ann Arbor Arthritis Center tour ☐ Guest Lecturer, Saline Community Education class ☐ Ypsilanti Town Hall Meeting ☐ U-M public health experts ☐ Washtenaw County construction industry reps. ☐ Statewide Nursing Advisory Committee meeting ☐ Michigan Republican Women's Conference ☐ U-M President and officials ☐ World Hunger meeting w/John Denver ☐ Ann Arbor Town Hall Meeting ☐ Cleary College President and officials ☐ Guest Lecturer, U-M political science classes ☐ "All-American Rally", U-M ☐ PIRGIM workshop ☐ Regional Career Technical Center leaders ☐ Hospitalized veterans ☐ EMU President and officials ☐ Washtenaw County Sheriff ☐ Ypsilanti Schools Staff Development Day ☐ Energy meeting at KMS Fusion Research Laboratory, Ann Arbor ☐ Saline Chamber of Commerce ☐ Ann Arbor Public Schools officials ☐ Ypsilanti mayor and city officials ☐ Ann Arbor Greek Festival ☐ Michigan Women's Commission ☐ Radio call-in programs ☐ U-M Health Deans

In scheduled meetings alone, Rep. Pursell spent literally hundreds of hours in hundreds of meetings here at home. That's a lot of listening to a lot of people. It doesn't even count the endless hours of travel and the countless informal meetings with constituents. Carl's Washington schedule is equally rigorous: Right after we re-elected Carl in 1978, he was named to the influential House Appropriations Committee, one of the most important committee assignments in Congress. He serves on the subcommittee which develops budgets for Education, Health and Human Services, and Labor — a vital decision-making position for the 2nd District. He serves on the executive boards of the Environmental Study Conference and the Suburban Caucus (which he co-founded). He's Co-Chairman of the Northeast-Midwest Coalition's Budget Task Force and a member of the Steel Caucus. Despite his heavy committee work-load and his unprecedented commitment to personal work here at home, Carl still had a solid 83% voting record on recorded votes in the House.

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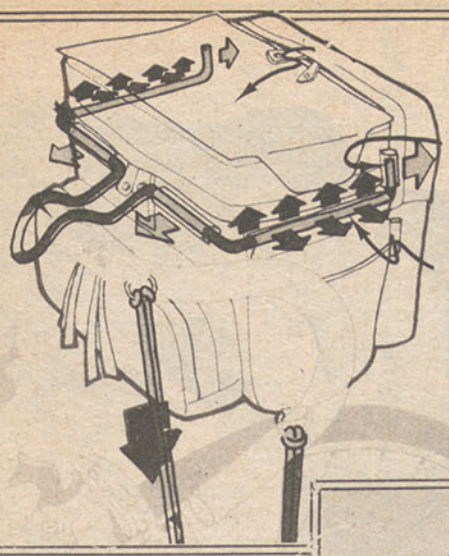
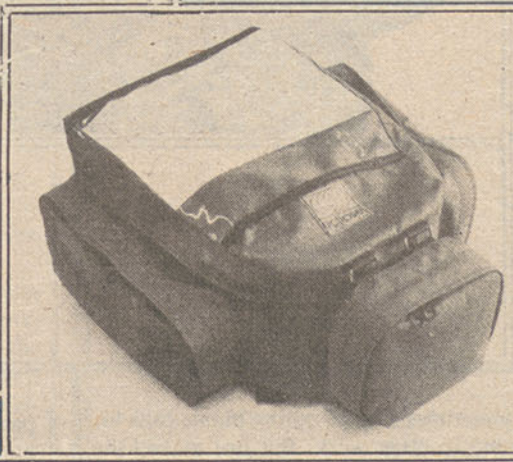


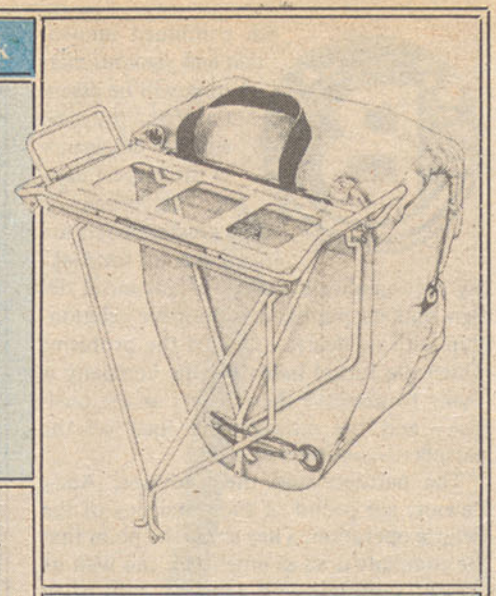
The Handlebar Pack

Introduced in 1975, Eclipse's first unique bicycle design has been copied worldwide. It features a suspension system that keeps the pack's fabric under tension, creating a more durable pack and a more useful space for storing items. The design has earned Eclipse many thousands of dollars in royalties from competing manufacturers. $25-$55.

It was rushed into production in late 1974 after a prototype received a rave review from Cycle, a national motorcycle magazine. Wrote the reviewer, "The Eclipse tank bag we tested is the best carrier we have ever seen. Quality materials combine with a well thought out design to make the bag durable, easy to pack, and very useful." In 1980 alone the tank bag's sales have quadrupled. $60.

Eclipse's tank bag





The Eclipse Slide Mount rack and rear pannier

A plastic rod on the pack slides into a channel on the rack top, allowing quick removal of either side pack. Panniers remain a top-selling item.
Pannier — $25-$105.
Rack — $25.

— drawing by Christina Ceder

Leslie, but don't buy anything," is how Jackson introduced Mary Pettit to Bohm.

In fact, because Eclipse has been working at full capacity for so long, Bohm and Pettit spend more time on dealer service and promoting bicycling generally than on pushing products. That includes handling orders, inquiries, compliments, and complaints. (Pettit swears that Bohm loves complaints, because they let him explain the design decisions behind every aspect of the products.) Bohm also runs the company's imposing display at bicycle trade conventions and serves on the board of directors of a new industry council which promotes recreational bicycling.

Eclipse's newest and most expensive bicycle products are the matched "Slide Mount" rear rack and panniers. Plastic extrusions installed on the backs of each pannier slip into channels on either side of the rack, mounting the packs securely and quickly without the clips and D-rings used by other makers. The system has been patented in half-a-dozen countries.

Jackson estimates the cost of these and other patents at $2,000–$2,500 apiece. It has been paid "ten times over," he says, by royalties from the Eclipse handlebar pack suspension system. Introduced in 1975, it was the company's first unique bicycle design. A lightweight steel frame supports the top of a rectangular bag along three sides, and rubber shock cords apply tension to the fabric from below. The resulting container is spacious, stable, and easily accessible, in marked contrast to the shapeless, bouncing handlebar bags that preceded it. From the moment of its introduction, the Eclipse handlebar pack promised the same ability to dominate its market that the motorcycle bag had already demonstrated.

The competitive climate in the bike bag business is considerably harsher than it is in motorcycles, however. Kirtland/Tourpak, Eclipse's chief competitor for the top end of the market, produced a copy of the new Eclipse bag almost immediately. Jackson still remembers asking Kirtland's owner, "How could you?" and receiving the unembarrassed reply, "I couldn't think of anything better."

Despite the jokes about giving a Golden Seam Ripper Award, Eclipse faced a serious decision at that point: it could sue for patent infringement, or it could negotiate licensing arrangements. In retrospect, Jackson acknowledges that "it was very hard to separate my ego from good business sense." The ultimate decision to permit competitors to license Eclipse's design was based partly on the delays and risks of a legal battle and partly on the advantages licensing offered. Eclipse's patent attorney eventually negotiated sizable initial fees with Kirtland and other major manufacturers, as well as continuing unit fees for each bag produced. The latter gave Eclipse a handy indicator of its competitors' sales volume, together with a supplemental income to finance continued product development.

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The City of Ann Arbor
and the Ann Arbor
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Both continued innovation and vigorous marketing will be essential if Eclipse is to establish dominance in the bicycle market. The company's two greatest assets are its reputation for making high-quality products of advanced design and its mutually supportive relationship with its dealers. One of the problems which the future holds for the company is trying to preserve these assets as the business—and the management load on the partners—continues to grow.

The partners and their advisor, Andy Lawlor, are proud of the efficiency of the Eclipse operation. They stress the point that the company does as much as it can with its present resources and expands only when absolutely necessary. There are signs, however, that expansion of Eclipse's management structure cannot be delayed much longer.

Although he has delegated considerable authority in recent years, Shaun Jackson remains Eclipse's key manager. He also remains the company's key designer—of subassemblies, finished products, and promotional materials—and the problem is that his administrative responsibilities have begun to keep him away from design. A front pannier rack promised for the 1980 season is still not ready, and a current catalog was not available until September.

Bohm faces similar problems with Eclipse's expanding dealer network. Many dealers still prefer to deal with him personally, heedless of the fact that there are now 1,500 dealers and Bohm could easily do nothing else. During business hours, he will now sometimes stop accepting phone calls to attend to other work. But just as Jackson is reluctant to give up responsibility, Bohm is reluctant to isolate himself. He often works into the evening and takes calls then, particularly from his West Coast dealers.

Peter Yates

Where new equipment can reduce the pressure on people, general manager Jim Meyer has introduced it. The sophisticated telephone system has helped (each phone serves as a small switchboard, allowing paging and call re-routing), and a newly-purchased computer will help more. But no amount of hardware will make it possible for Eclipse to grow indefinitely without ceasing to be a small business.

So far most of Eclipse's growth has been absorbed by its sewing contractors. With only metal working, final assembly, and shipping done in Ann Arbor, the partners have managed to create something of the atmosphere of a family firm. Hourly shop

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employees are on first-name terms with their bosses, every desk has a small vase of flowers on it, and everyone's birthday is celebrated with cake and milk. But "we joke about having to buy a gallon of milk instead of a half-gallon next time," says shop (and party) manager Colleen Walters. That expenditure aside, it will clearly be increasingly difficult for the partners to maintain personal contact with their employees as the number grows.

Eclipse's transition to a big business nonetheless seems almost inescapable. Bicycles and motorcycles offer attractive and affordable alternatives to the automobile for personal transportation, and the continued prosperity of their accessory markets seems certain. To provide added capacity and flexibility for future growth, Eclipse has already acquired a facility in the Upper Peninsula to serve as its own sewing plant. Though the seasonality problem will remain, the partners hope to alleviate it through improved marketing of the company's personal luggage line, and it is unlikely the archers will ever return to Jackson Plaza.

Speaking of their own success, Jackson and Bohm credit a wide variety of factors, from a good banking relationship to the OPEC oil cartel. But repeatedly they return to a single underlying theme: determination. The lesson they draw from their own experience is that with a good idea and the determination to follow it through, almost anything can be accomplished.

And so it is appropriate that they are already searching for fresh worlds to conquer. "We plan on getting into new things," says Jackson. "We love design and we love new products, and we have ambitions beyond being the biggest name in the bike-bag business." □

Peter Yates

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By FRED and MARJORIE KERWIN

There is one or two things *fact* about this book; it is the biggest humbug of the day; or it is the best work of the kind in the English language.

—Dr. Chase's *Recipes*

The current do-it-yourself vogue must make some old-timers grin in memory of the rustic A. W. Chase, M.D., who during half a century showed millions of people how-to-do-it with his book of directions, *Dr. Chase's Recipes; or, Information for Everybody.* Chase was an almost unschooled frontier groceries and drugs peddler of the mid-1800's who stumbled up out of his mixing tubs to become one of the most widely consulted men of his century, with his book the second Bible in hundreds of thousands of homes and shops and stores, and his mail a deluge of requests for information. Those who might grin, remembering the contents of the book, would also heave a small sigh of nostalgia for the personality in it.

In thinly settled America of the nineteenth century self-help was no fad or sales-promotion program. People often had to carry themselves by their own bootstraps or fall out. One may not today care to know how to keep eggs fresh for from one to five years, but to the frontier merchant or the sailing ship crew on a world voyage such information was important. The immigrant druggist needed to learn how to make liniment and consumption syrup and ink and boot grease. The young man a-courting wanted a good black mustache dye that would not crock or ever turn red. The new tavern keeper, who may have been, two years before, a sweep on a river broadhorn and then a canal laborer, had to learn to make catsup, vinegar, wines, soap, and burning fluid for lamps. Steamboat captains had the problem of keeping boilers from exploding. The circus owner, Rockwell for instance, wanted weatherproof paints for his wagons. The boardinghouse landlady sometimes wished she had a good bedbug killer. Ladies, even in cabins, were interested in the rules of etiquette. The need of information was endless. The need for know-how. With industry still largely in the handicraft stage, transportation slow and costly, and "let the buyer beware" a common trade policy, articles that were available for purchase were often shoddy, spoiled, adulterated, overpriced. People were forced to do for themselves.

No knowledge was more generally desired than how to cure illnesses. At a time when the leading medical science leaned heavily on bloodletting, mercurial poisoning with calomel, and excessive purging and depletion, grandmother's folklore herbal remedies ran neck and neck with whiskey as a relief from pain. But it was necessary to know how to make herbal remedies and whiskey medicines. People needed recipes. Dr. Chase's recipes.

It was the peddler, Chase, who was led by circumstances into compiling, indexing, putting his garrulous personality into them, and selling by the millions, recipes that were of practical use in the nineteenth century and the early twentieth.

The bearded forty-one-year-old peddler became A. W. Chase, M.D., after four months at a medical college. In 1858 this was about average time for securing a doctor's degree. Two years was the term in the best schools. Many "doctors" assumed the title offhand or bought it outright. Dr. Chase's title was genuine, from the state of Ohio. Genuine too were the qualifications of this untutored frontier trader for having his name become synonymous with information over considerable sections of the world.

In 1831, when he was fourteen, Alvin Chase left his father's New York farm and ventured into the then Far West to become a trader in the wilderness of the Maumee River where Toledo, Ohio, now stands. There he learned the meaning of "Here's to health!" as settlers drank whiskey, the one-hope remedy for the never-ceasing agues and malarias so debilitating that "if one wintered so that he could in the spring pull a leek out of the ground without falling over backward he had wintered exceedingly well." In 1832 Chase was in Detroit from where immigrants, following the opening of the Erie Canal, were fanning out to people the forests and oak openings of Michigan and northern Indiana. He saw the Asiatic cholera strike Detroit like an atom bomb, killing and terrifying and mystifying. He saw the doctors administer purgatives and emetics in thumping doses, driving out of the victims whatever movables the cholera had overlooked. He was always to remember two happy things about the cholera: he went through it without a symptom or a fear; and Mrs. Merritt Blakely misread a recipe and gave her husband, instead of the prescribed teaspoon of laudanum, a teacup of it, and cured him.

For twenty-five years Chase peddled household drugs and groceries among the growing settlements. He traveled for a time with Rockwell's circus, selling gas beer,

Dr. Chase: his M.D. was earned after four months at a medical college. Chase depended more on folklore and the testimony of people he ran into than recognized medical opinion of the time for his recipes. His books and publishing plant made him a rich man, but he died in poverty in 1885.

Fred and Marjorie Kerwin are U-M alumni who now live in Grand Rapids. This article first appeared in the 1955-56 edition of the Michigan Alumnus Quarterly Review. *It is reprinted with permission of the* Michigan Alumnus.

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which he had learned to make by slyly watching a grocer mix the ingredients. He sold the recipe for $2 to the man who kept the inside stand at the circus, but this fellow blowed the head out of the first keg he made of it. In Findlay, Ohio, he paid $8 to a worthless drinking fellow for the recipe of Good Samaritan liniment which this hawker was selling fast to a street crowd, and the liniment, applied to Chase's knee by soaking his drawers over the knee with it until it was well Samaritanized, cured his rheumatism. A tavern landlady showed him how to relieve toothache by putting a tin of alcohol on a shovel over the hot coals until it boiled, then quickly taking a mouthful of it, keeping the mouth shut, for if the mouth were opened it would seem like the top of the head would blow off. Chase went among the people. He learned about recipes from them.

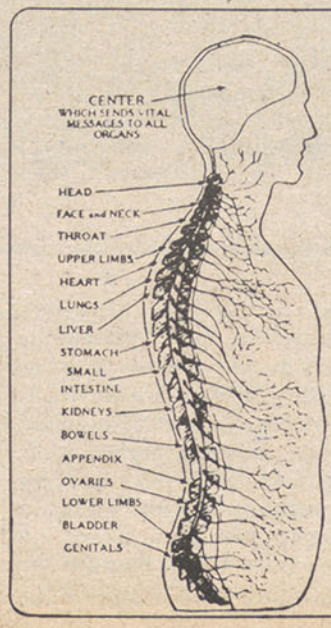
For long he had wished to become a doctor. Honesty prevented his assuming the title as a quack. He put his family into his gig and drove scores of miles to Ann Arbor, Michigan, where he was permitted to enter as a "partialist" in the University College of Medicine and Surgery for a course of lectures, though his lack of natural history and the elements of Latin precluded his getting a degree. From the lectures of Professor Silas H. Douglas of the chemistry department the only learning he is known to have gained is a recipe for making wine. He supported himself and family by selling to Ann Arbor and countryside merchants a few recipes for making catsup, vinegar, consumption syrup, wine, ink, glue, etc. This was the stumble that started him upward, for he found his personality and his know-how in recipes, and his offering several at the price of one, and that low, to be an irresistible combination. He had discovered his Open Sesame!

One of his earlier recipes was for Toad Ointment for sprains, strains and lame back. It called for putting live toads in boiling water, with other ingredients. "This," Chase appended to it, "was obtained from an old Physician who thought more of it than of any other prescription in his possession. Some persons might think it hard on toads, but you couldn't kill them quicker in any other way." He was not yet a doctor, but he could sell such information to druggists and doctors. He sold, for instance, to Christian Eberbach, Ann Arbor's first druggist. Eberbach purchased new editions from time to time and gave Chase a testimonial for publication in the *Recipes.* When the book was published in German, the druggist edited the translation.

In 1858 Chase enrolled at the Eclectic Medical Institute in Cincinnati. His distant cousin, Salmon P. Chase, later to become Lincoln's Chief Justice and have his picture engraved on $10,000 bills, was living in Cincinnati, prosperous but beset by needy relatives. The student Chase's self-supporting ability endeared him to the statesman; the two were for long good friends. Fishing trips together near Monroe, Michigan, were an annual custom for some years. At the Institute Alvan W. Chase studied for sixteen weeks, learning the virtues of copious herbal emetics and purges, and ginger and mustard massages. "I read steadily, day by day, sixteen hours—more than five other students read altogether, who roomed at the same house. Yet this counted in the end; for when the class began to inquire and look around, near the end of the term, for one to deliver the *Valedictory,* on their behalf . . . I received that, the first honor of the class. As I do in all things wise, that is, when I have anything to do, I do it with all my might." After sixteen weeks he received his M.D. degree. He returned to Ann Arbor and settled in that hotbed of austere and jealous medical science where the scientists looked down their noses at him and muttered "Quack!"

Dr. Chase's Steam Printing House, still standing at Main and Miller, was at one time the largest plant of its kind in America.

Ten years later Dr. A. W. Chase, the rustic out of the peddler's wagon and the circus drink-dispenser's stand, had become probably the most widely known and admired and consulted physician of his time, with practice extending from Iowa to New York and into the Canadas. In Australia and New Zealand and South Africa, and in other new areas where English, Dutch, German, or Norwegian was understood, his *Recipes* were consulted as ardently as in America, where the countryside was scoured by students, preachers, farmers, professional book peddlers supplying the demand for how-to-do-it instructions and the entertaining, confidence-giving friendliness of *Dr. Chase's Recipes.* The short list that had supported the middle-aged student through school had grown into a book of many hundreds of recipes, printed and bound in Dr. Chase's Steam Printing House, which he had built, the largest printing plant of its kind in America. (The building still stands in Ann Arbor.) Dr. Chase was rich. And the word "quack" was hushed in Ann Arbor. For



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Dr. Chase's Recipes carried, as frontispiece, pictures of the University campus, advertising far and wide the low tuition and attractive courses, to bring to Ann Arbor and the University many paying students. If the frontispiece also gave unearned prestige to Dr. Chase, who could complain?

Chase traveled widely in the States and in Canada, peddling and prescribing. It was said of him that he delivered over three thousand babies without losing a mother. It was said also that wherever he consulted a patient he sold a book, or several.

Chase rejected the bleeding and mercurial poisoning which had long been the chief reliance of the leading school of medicine, claiming that those practices had killed more people than war, pestilence, and famine. It was largely for this attitude that he was resented and called a quack by the "regular" physicians. His confidence lay in the testimony of the people, in their folklore remedies. In his recipe for Soot Coffee for ague and jaundice (soot scraped from a chimney—that from stovepipes does not do—steeped in water, with sugar and cream) he stated: "Many persons will stick up their noses at these 'Old Grandmother' prescriptions but our grandmothers are taking more information out of the world, by their deaths, than will ever be possessed by this class of sniffers, and I really thank God, so do *thousands* of others, that He has enabled me, in this work, to reclaim such an amount of it for the benefit of the world."

Reliance upon the medical section of *Dr. Chase's Recipes* might be a short cut to an early death, but the same might be said with greater emphasis of the huge textbooks of the leading medical schools, the learning of centuries of conscientious and infinitely detailed study by the world's best medical minds. Those textbooks and their theories and prescriptions were tossed into the discard in the '70's after Virchow and Lister and Pasteur came out with announcements of revolutionary discoveries in body chemistry, antiseptics, and germs as a cause of disease. After these disclosures medical science had to begin again, almost from scratch, to become scientific. Folklore medicine carried on during the gap between the discredited old and the development of the new learning in medicine. Dr. Chase's *Recipes* bridged the gap for many thousands.

Chase tried out on himself and his family many of the remedies he published. With mustard he retrieved a shilling his child had swallowed. He was cured forever of colic by a tea made from blue vervain plucked from the yard. He had laryngitis so that he could not sing or join with his family in evening praise, but

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mullein leaves fixed it up. His children's first teeth were all bad. He attributed this to his own overindulgence in candies as a grocer. Their second teeth, however, were like pearls from use of a charcoal toothpaste, although some said charcoal was poison. He invented a truss for his hernia and developed a profitable business in its sale. He was convinced that he had really become a doctor to discover a cure for his dyspepsia. His pleurisy moved him to an heroic experiment.

Alone, in poverty, beset by carbuncles and pneumonia, he compiled another book. He felt that it was his best. All he needed to put it into publication was twelve hundred dollars. No one would help.

He awoke one night with severe pain in his left side, could not move or draw a full breath without increasing the severity of the difficulty. He studied his symptoms for several minutes and reflected upon the length of time it would take to have the fire rebuilt, for the night was cold. Then he awoke his wife, saying, "Do not be frightened; I have an attack of pleurisy. You will get a comforter, a saucer, and the alcohol and return to bed without disturbing anyone." After persuasion, or almost compulsion, she did so, for she would have built a fire and made a more thorough work of it. But Chase's mind was made up. He was resolved to carry out an experiment upon himself, now that he had the chance. He arose and poured the saucer nearly full of alcohol and set it on fire, and put it under a chair. He sat down upon the chair, over the fire, with the comforter around to hold the heat inside. He continued to sit until the alcohol was all burned out, and he was in a most profuse perspiration and the pain and difficulty of breathing nearly all subsided. Then he returned to bed. And that was the last of the pleurisy.

When, in rare instances, he prescribed from logic instead of experience or testimony he usually came up with some such reasoning as, "If the red precipitate will cure the itch, why should not the white cure diseases of the eye?"

He preferred, however, to assert with conviction. "This Syrup for Consumptives has raised many a person from an almost certain *death bed,* and sent them rejoicing through many years of life and health to bless their friends and enjoy their pleasant company. Remember with this syrup and disease, as long as there is life there is hope." Of a Renovating Mixture for Grease Spots, Shampooing, and Killing Bed-Bugs he exhorted: "Don't squirm now, for these are not half it will do. Some people fly entirely off the handle when an article is said to do many things. This preparation will shampoo like a charm. . . . It will remove paint from a board . . . and yet it does not injure the finest textures. If put upon a bed-bug he will never step afterwards."

With the eighth edition, 1860, the Doctor brought out the book that set him apart

from all other recipe compilers of all time. It contained six hundred recipes; it contained Chase in the springtime of his zeal and ebullient enthusiasm. With him his readers suffered the gnawing and agonizing miseries of dyspepsia brought on by his own ill-judgment in eating, and they knew what he meant by "What should I do? Suffer on and die as *I deserved, or any other person ought to, who would create, and then so long indulge, a vicious appetite.* . . . Make up your mind to eat only simple food, and that, in small quantities, notwithstanding an over anxious *wife,* or other *friend,* will say, now do have a little of this *nice* pie, pudding, or other dish, no matter what it may be, Oh! now do have a cup of this *nice* coffee, they will often ask; but *no,* NO, must be the invariable answer or you are again a gone-er." This style was toned down somewhat in following editions; even the unscholarly Chase could recognize that it verged upon buffoonery; he learned to put himself into his book interestingly, amusingly, with attention-holding intimacy which, although sometimes naively skirting the edge of the ludicrous, carried conviction.

In ten years Dr. Chase had reached his zenith. Fame and wealth and widespread admiration were his. Letters poured in asking personal advice. He had been urged to run for the office of mayor; he had offered to build a new city hall for Ann Arbor; he was supporting college students, rescuing drunkards, contributing openhandedly to charities. He sent a consumptive friend to the salubrious climate of Minnesota, a land in the high latitudes where there was less oxygen in the air. He had the most impressive family monument in Forest Hills Cemetery. In 1868 he doubled the size of his Steam Printing House and held a great banquet at its dedication.

More than four thousand visitors went through the plant that day. The four hundred banquet guests helped themselves from two tables seventy feet long "loaded almost beyond their strength with delicacies of the tropics and sturdier products of the northern clime; oysters, turkey, venison, fruits, nuts, and candies that would have sufficed to feed a thousand, mingled in profusion upon the tables, with confections and niceties of every variety scattered around in abundance." President Haven of the University spoke. The mayor gave a speech. The president of Albion College, the postmaster, professors, editors from as far as Detroit, ministers, businessmen, all ate their fill and acclaimed Dr. Chase. Ann Arbor and the University had finally bent the knee. They agreed that the beautiful building and the tables laden with all the bounties of the land told the story and wrote the history of an enterprise and a man that many of them in former years were wont to treat with scorn and contempt—they had not seen the diamond as it dazzled unseen. Through it all Chase remained modest. When he spoke he attributed his success to God and push.

Chase's wealth was drawn from four principal sources; the *Recipes;* a highly lucrative medical practice carried on by mail and in his travels; a newspaper called the *Peninsular Courier and Family Visitant;* job printing that had captured most of that business for miles around and ruined many a small printer. Two of his customers were Albion College and the University of Michigan—for their bulletins. From the *Recipes* alone in 1867 the profits were $8,000 and this in a day when a dollar would buy a bed for the night and food enough for a first-class case of dyspepsia, when medical and

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Nervous Pill.—Take extracts of foreign valerian (*valeriana officinalis*), 1 oz.; henbane (*hyosiamus niger*), 1 oz.; aconite (*aconitum napellus*), ½ oz. Incorporate well together, adding a few drops of oil of cinnamon, and form into three-grain pills.

Dose—One or two may be taken every two or four hours, according to the condition or excitement and age, size, and according to the full or spare habit of the female patient. Let these be prepared by a good *druggist* or *physician.*

A lady in London received so much benefit from it that she persisted in calling it the *diamond pill.* Try it all you ladies whose systems are prostrate with anxiety brought on by child-bearing, over exertion, neuralgic pains, and general restlessness.

Pure Wine.—Take 3 lbs. nice raisins, free of stems, cut each one in 2 pieces, put them into a stone jug with 1 gallon pure soft water, let them stand 2 weeks uncorked, shaking occasionally, (warm place in winter); strain through three or four thicknesses of woolen or filter, color with burned sugar, bottle and cork well for use. For saloon purposes add 1 pint good brandy. The more raisins that are used the better will be the wine, not exceeding 5 lbs.

— from Chase's *Fifth Edition, Revised and Enlarged*

law professors were paid $1,300 per year, and when Chase's weekly payroll for forty employees was $350, averaging $455 per year each. The Steam Printing House, machinery and all, cost Chase $50,000, which he paid cash on the barrelhead. Profits from the *Recipes* were much greater a few years later. William C. Hollands, for many years head of the University bindery, worked in the *Recipes* bindery in the '80's when many zinc-lined boxes of the books were being sent overseas. He stated that at that time the production cost of the book was 37 cents and the selling price to agents was from 80 cents to $1.00. Net income was about double that of 1867.

At the time of the dedication of his enlarged plant Chase was fifty-two, venerable, calling himself "the Old Doctor." He had premonitions of death. He suspected, too, that maybe his business was falling off from saturation. He thought of selling. Rice A. Beal, a retired lumber baron, was interested. He reported later of Chase: "His sight was poor and his health failing; said he was admonished and he must close up his earthly matters; said all his relations and father had died at an early age and he could not possibly live over fifty-six. Says I: 'You look well and ought not to die yet.' Says he: 'I ain't afraid to die; I am prepared; I am a good Christian man.' "

Chase sold to Beal his Steam Printing House, his *Recipes,* his newspaper, his job printing, his machinery, his accounts and rights in agencies, his mail, his good will, his residence, his name. He agreed not to go back into the recipe business in Michigan. He sold to Beal his gray horse, his carriage, his cutter, his buffalo robe, his harness and his bridle and his harness bells. He and his wife went to Sauk Rapids, Minnesota, to take possession there of the Russell House as part of the deal with Beal. That year a new high record of sales of the *Recipes* was made by Beal.

Chase's one-year sojourn in Minnesota was spent mainly in catching his breath for the trip back to Ann Arbor. He was nowhere near death. He had made a costly mistake. Political enemies of Beal were urging Chase to return to build and publish a new book of recipes, hoping to ruin Beal. They assured Chase that his agreement not to re-enter the field would not hold in court. Chase returned and, in a fever of hurry, threw together *Dr. Chase's Family Physician, Farrier, Beekeeper, and Second Book of Receipts.* As partner of his sponsors he published this book in Ann Arbor until Beal won a suit establishing somewhat of a record in sensational bitterness in a town where partisanship was normally bitter. Publication was moved to Toledo where, when the *Second Book* was well headed into sales of thousands upon thousands, the majority partners needed the Old Doctor no longer. They threw him out. This was in the seventies at about the time the Lister-Pasteur bombshells put the old medical science into the attic but left folklore almost unscathed.

Beal's *Dr. Chase's Recipes; or, Information for Everybody* went on and on into new sales records. The *Second Book,* with no benefit to Chase, sold and sold. Chase, his money gone and his family now almost all under the imposing monument in Forest Hills, went back into obscure groceries and drugs in Toledo, on the Maumee River where he had started in trading fifty years earlier. Alone, in poverty, beset by carbuncles and pneumonia, he compiled another book. He called it *Dr. Chase's*

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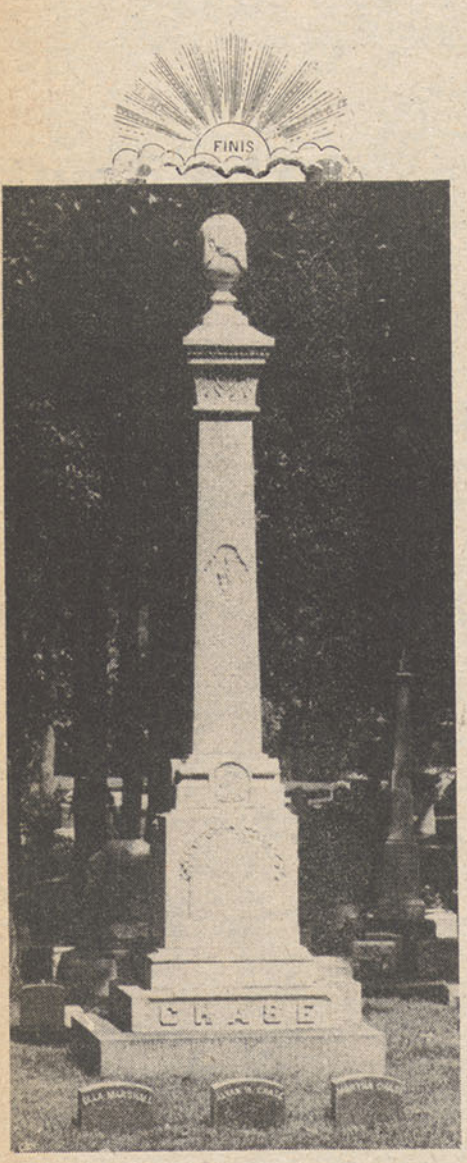
Third, Last and Complete Receipt Book. He felt that it was his best. All he needed to put it into publication was twelve hundred dollars.

The Toledo publishers of his second book saw no advantage in financing the third. The old peddler went back to Ann Arbor where people should remember him. Beal was dead. His son, Junius Beal, a Regent of the University, was publishing with good profit *Information for Everybody;* he didn't need the new book. The banks had no confidence in the old man. No one would help. Chase went back to his room in Toledo.

He had no recipe to meet this disappointment. When pneumonia struck this time he could not put up his old fight. In 1885 he died. Three months later the *Third Book* found a publisher who called it the *Memorial Edition* and twanged upon the heart strings of a nation to achieve sales that, had none previous been made, would have established fame for Dr. Chase. It was this edition that such men as, for instance, former Senator Burton K. Wheeler peddled along the rural roads in their youth to earn their college educations.

There were years when Chase's books sold second only to the Bible. The sixty Beal editions had broadcast over a million copies by 1900 when Junius Beal sold out. For a time three different firms published the second book simultaneously. The Toledo firm alone had sold over 80,000 copies by 1885. The third book came into the era of Scientific Salesmanship when agents were given intensive training in "psychological" approach, determination, and conclusion of the sale, and its success was tremendous. In addition to Chase and Beal the books had at least fourteen publishers. R. C. Barnum, whose firm purchased the book plates in 1915, stated, "As nearly as I can estimate, counting all editions of the books, over four million copies have been sold." In the Library of Congress is the fourth edition of the little yellow-backed pamphlet of 1858 which followed the first loose sheets of recipes Chase peddled to the merchants of Ann Arbor in '56. It started an enviable business, one that still goes on. From Canada, the *Dr. A. W. Chase Medicine Company* supplies Dr. Chase's medicines to the West Indies, Central and South America, and to Canadians in areas where the Old Doctor once prescribed and peddled. Years ago the various editions of Chase were combined into one which was in print as lately as 1931, revised, modernized, hardly recognizable except for the name of Dr. Chase and one memory of 1860 for old time's sake, Toad Ointment: "Good sized live toads, 4 in number, put them in boiling water and cook very soft. . . ." □



Chase's tombstone in Forest Hills Cemetary on Geddes Avenue.

A facsimile edition of an 1858 pamphlet containing over 100 of Dr. Chase's most useful recipes has just been published by the Friends of the Ann Arbor Public Library. The attractive little paperbound volume costs a dollar and will be for sale after October 17 at the Kempf House, 312 S. Division, and at the Friends' Book Sale in November. A special evening program at the library on October 17 at 7:30 p.m. features Library Science dean Russell Bidlack's talk on "Dr. Chase's Ann Arbor, 1858." Complimentary refreshments will be made from recipes in the book, and the book will be on sale for the first time.

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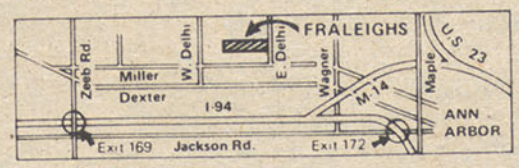

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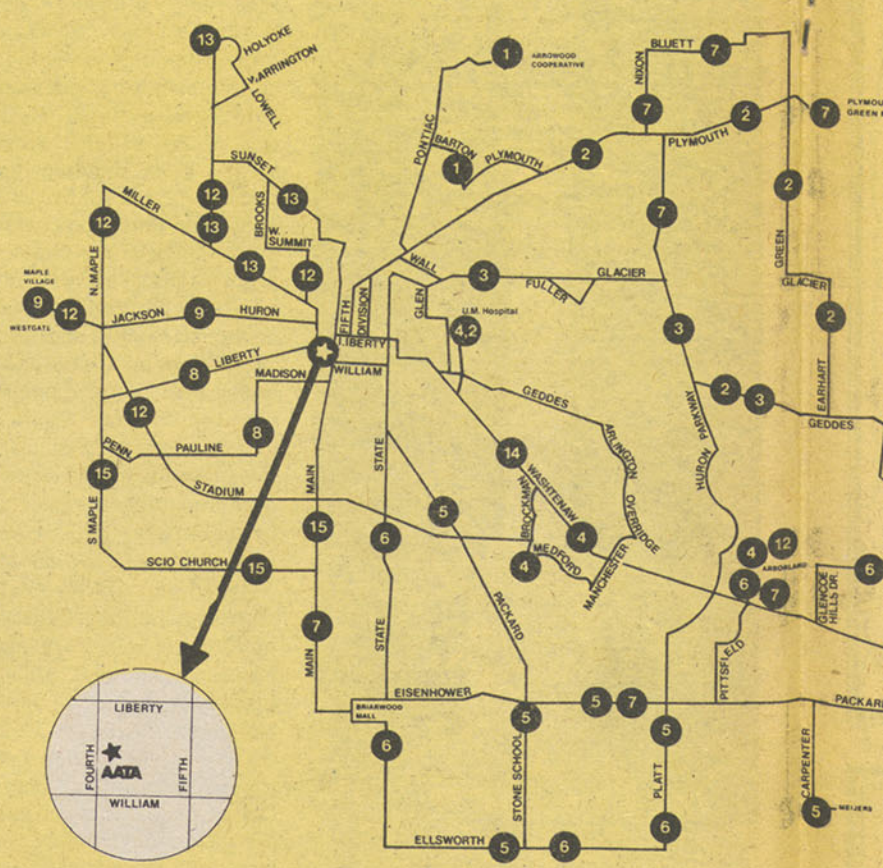

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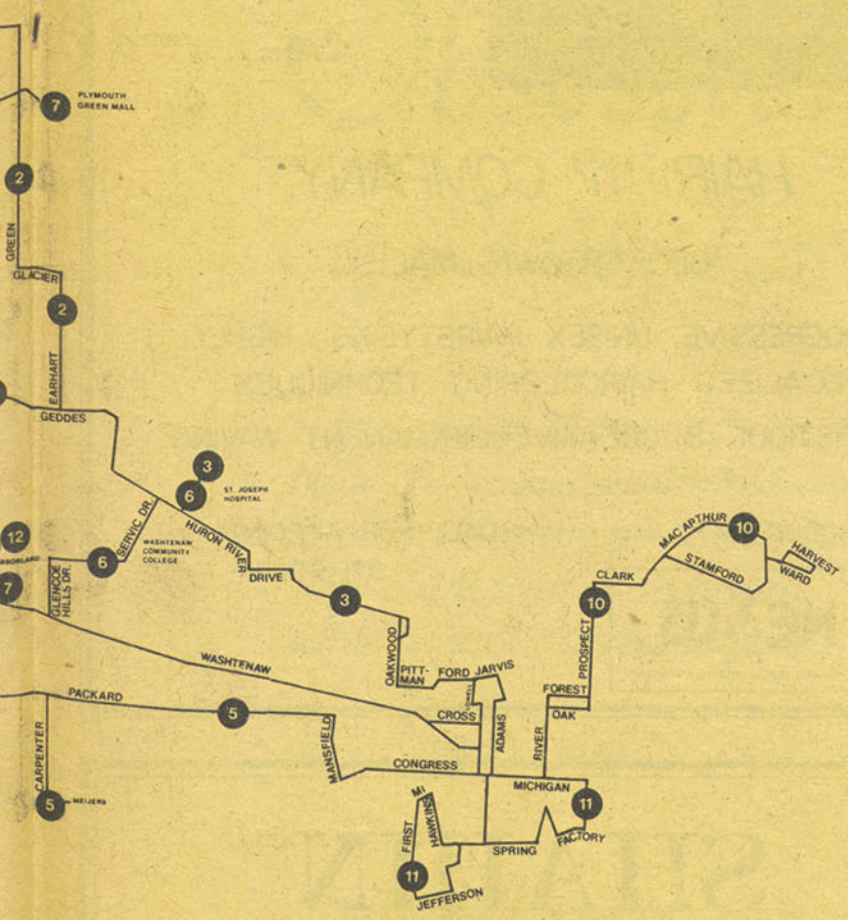

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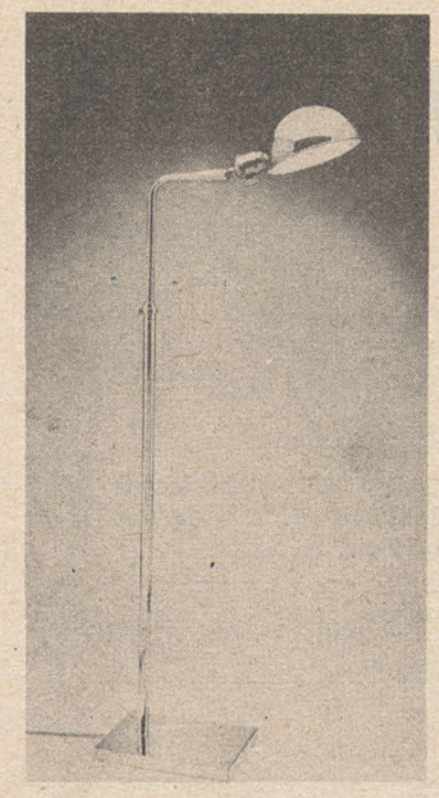

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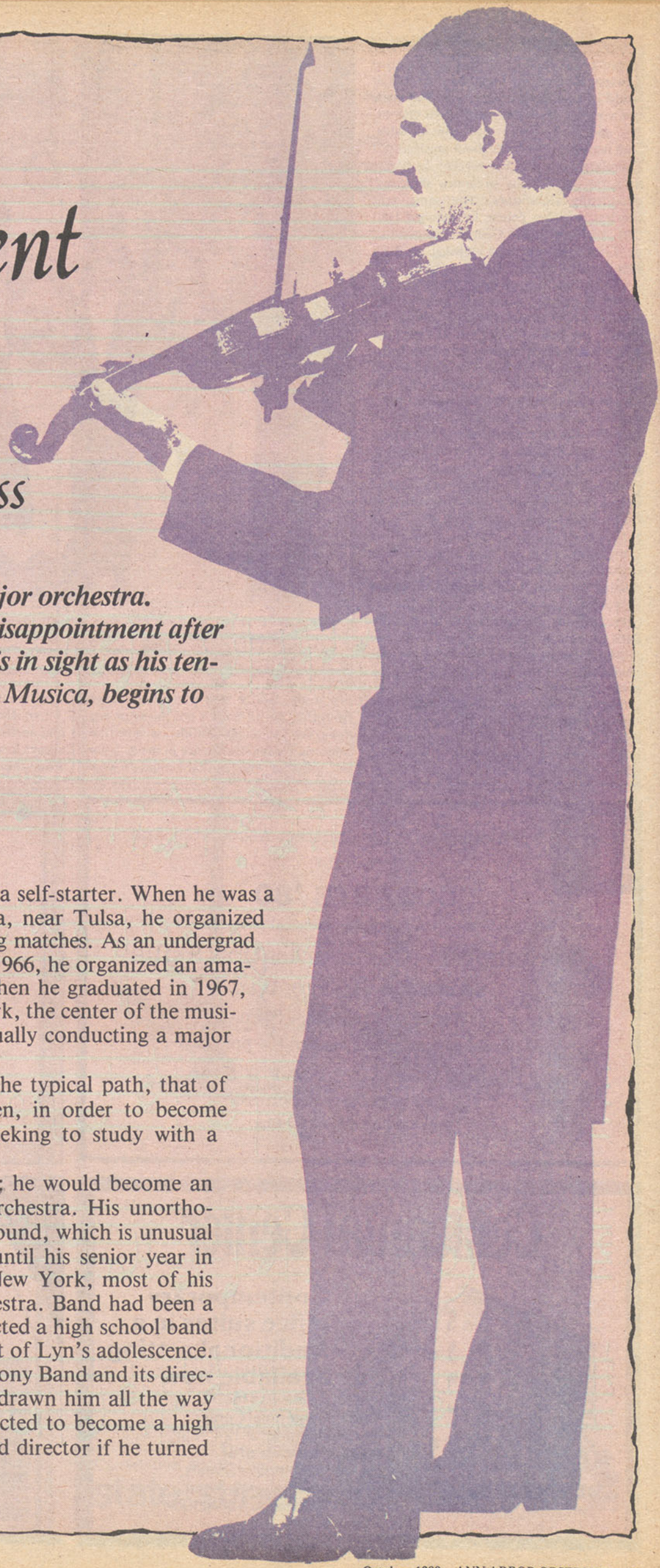
The Magnificent Obsession

of Lyndon Lawless



He set out at 21 to conduct a major orchestra. Now 35, he has weathered one disappointment after another. But the promised land is in sight as his ten-year-old Baroque orchestra, Ars Musica, begins to achieve national recognition.

By Mary Hunt

Lyndon Lawless has always been a self-starter. When he was a kid in Sand Springs, Oklahoma, near Tulsa, he organized neighborhood circuses and boxing matches. As an undergrad in the U-M School of Music in 1966, he organized an amateur chamber orchestra. And when he graduated in 1967, he set out with his wife and baby to New York, the center of the musical world, with the ambitious goal of eventually conducting a major symphony orchestra.

In pursuing that goal, he didn't choose the typical path, that of majoring in orchestral conducting and then, in order to become known, entering conducting contests or seeking to study with a famous conductor.

Lawless's strategy was much more direct; he would become an orchestra conductor by forming his own orchestra. His unorthodoxy may be partly explained by his background, which is unusual for an aspiring symphony conductor. Up until his senior year in college, just a year before he set out for New York, most of his musical studies had been in band, not orchestra. Band had been a Lawless family tradition (his father had directed a high school band in Tulsa) and a personal passion during most of Lyn's adolescence. The fame and magnetism of the U-M Symphony Band and its director, Dr. William D. Revelli, was what had drawn him all the way from Oklahoma to Michigan. Lawless expected to become a high school band director, possibly a college band director if he turned out to be very, very good.

U-M Professor Elizabeth Green's course in orchestral conducting was what caused Lawless to give up band for the loftier world of orchestral conducting. She made the world of orchestra music seem glamorous and at the same time approachable, with her vivid anecdotes about musicians of legendary fame and her revelations of the mysteries of famous orchestra directors' conducting techniques. The same year Lawless took her course he watched Herbert von Karajan and George Szell conduct at Hill Auditorium, and he began to think that he could do that, too.

Lawless had seen glimpses of the exciting world of classical music celebrities before, when as a high school student he played the viola in the Tulsa Philharmonic. Occasionally the orchestra featured internationally-known guest artists like Van Cliburn and Philippe Entremont. Lawless had fantasized about conducting then—even practiced it in front of a mirror, listening to records—but he'd never taken it seriously. The elder Lawlesses were sensible, unpretentious, loving parents—not the kind to push their sons, all of whom were interested in music, into the aggressive competition of the professional performing arts.

Elizabeth Green's fateful conducting class, however, lit the fires of ambition in the college junior and made his old conducting fantasies seem possible. His new goal wasn't caused by any special encouragement from his teachers. Lawless had not been an outstanding student in the School of Music. But he suddenly developed the self-confidence and ambition to persevere under great odds until he reached his goal.

That confidence and determination was "not in keeping with how I thought of myself," Lawless states in his direct way. "I think it came from my wife, Susie. [His junior year he had married Susan Rose, a psychology major and a modern dancer from Oak Park.] Susie's not pushy or anything. But I think my confidence came from someone having confidence in me as a person, someone who felt that I could do whatever I wanted to do."

Peter Yates

Front to back: First row— Penny Crawford, Robin Wideman, Buffy Berg. Second row— John Dunham, Peter Kelly, Dan Foster, Keith Graves, Shigetoshi Yamada, Dave Douglas. Third row— Mike Lynn, Lyndon Lawless, Sara Sumner, Grant Moore.

Lyn Lawless is a candid, open person and an enthusiast of the first order, yet he speaks in a flat, even dry tone of voice, free from the histrionic emphasis often associated with people who perform. His laughs, though frequent, don't suffuse his speech; they're tacked on to the end of his flat declarative sentences.

Inspired by both his U-M conducting course and his new wife, Lawless set out on a new and ambitious path in 1966. He dropped out of the U-M Band, where he had played clarinet, took up the viola again, and dedicated himself to his new goal of orchestral conducting. One band teacher snickered at Lawless's idea that he might ever direct an orchestra of any consequence, even a college orchestra. But Lawless was undaunted.

Lawless's plan for making it in New York was both daring and conservative. He would get a teaching job for financial security while forming a chamber orchestra on his own. He would develop and promote it until he was eventually known in the musical world. Such a path, though difficult, is not impossible. Small ensembles have in the past offered musical entrepreneurs the chance to form groups and achieve prominence on their own.

Despite dozens of teaching job applications over the New York metropolitan area, the closest Lawless managed to get to Manhattan was Bellport, Long Island, a sedate old fishing town sixty miles out on the South Shore. There he landed a job teaching music in junior and senior high school. The Lawlesses found a wonderful old frame house built by a sea captain with a grape arbor in back.

Lawless began recruiting for the orchestra he intended to form by asking the head of music at the high school where he was teaching for leads. This person had a violinist friend who taught elementary school in a nearby town. Lawless called the violinist and said he was starting a string chamber orchestra. Would he be interested? Did he

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know others? One call led to another. In this haphazard manner, without benefit of auditions, Lawless got together six players.

The big night arrived—the group's first rehearsal, the embryonic beginning of Lawless's conducting career. He busily rearranged the living room furniture to make room for the musicians, then hid a microphone on the stairs to record this historic event. The group started in on Mozart's "Eine kleine Nachtmusik," and it was quickly apparent that the musicians' skills, undeveloped to begin with, had rusted with time. Lawless remembers little but the extreme disappointment he felt as he listened to the group play. The violist in particular was much louder and more out of tune than the rest. "After it was over," he remembers, "I went upstairs to find my wife almost rolling on the floor with laughter. They were all horrible musicians. They had talked each other up. It was a dumb way of going about starting up an orchestra, with no auditions. . . . Keep in mind," he apologizes for himself, "I was very young."

Next year Lawless tried again to start his orchestra. He heard of a woman in Huntington, Long Island, who had tried to form a chamber orchestra. Through one of the violinists she had lined up, he tapped into another informal network of musicians. The violinist found five other string players who agreed to be in the group. Again Lawless started intensively studying the music for the rehearsal, marking the scores in his characteristically thorough way, indicating specifically how he wanted the pieces to be played.

This time, it turned out, he didn't have to endure the music of inept musicians. He arrived at the rehearsal hall he'd rented for the group, baton in hand, eager to begin. But nobody showed up, not even the violinist he had first called.

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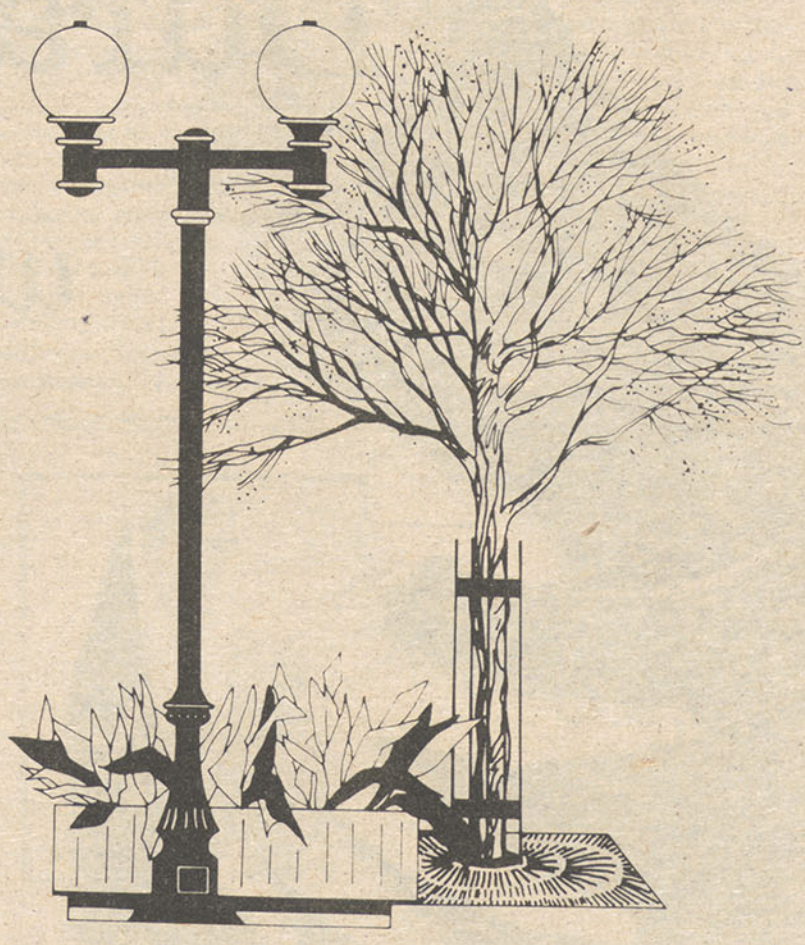

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Discouraged but not defeated, Lawless made yet another attempt to start a group in the winter of 1968. This time nobody showed up either, except for one furious woman who had cancelled several lessons she was teaching to be there.

"I decided I'd had it with New York," Lawless says. "We had moved to Queens to be on a subway line going into Manhattan, and we hated living there. We were on the sixth floor of a seven-story building, with thousands of people on our block. There were too many people, too much noise and crime. I had also decided to quit teaching. I found myself hoping the kids wouldn't come to their lessons. *I* wanted to make music in the best way I possibly could, but with junior high kids, I felt that working with the *kids*, not the *music*, should be important."

Ann Arbor, familiar and unglamorous as it was to him, began to look pretty good. The Lawlesses returned in the fall of 1969, with the idea of getting part-time jobs and sharing child-care and housework while Lyn started his orchestra. He didn't get any job offers, but Susan was offered a full-time job with good pay as a dance therapist at Ypsilanti State Hospital. She took it, and they moved into a brick duplex on Dexter Avenue. Lyn became a househusband, chauffeuring, shopping, and supposedly keeping the house clean, while devoting most of his time and energy to setting up his orchestra. (His housekeeping, abysmal in those early years, has improved with time, he reports.)

This time he turned for help to a violinist who had been in the chamber orchestra he

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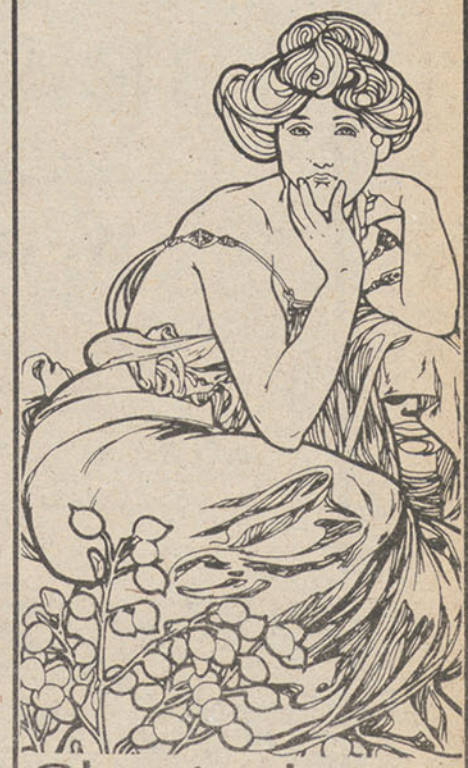

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had started as a U-M Music School senior. She got on the phone and rounded up a crew of "ready and willing" players, mostly friends of hers. Lawless again plunged into his musical studies and readings, done in the mornings after he had dropped Susan off at work and Peter at nursery school. Rehearsals for the group, known as the Ann Arbor Chamber Orchestra, were held at the Unitarian Church on Washtenaw. The group prepared for the three scheduled concerts of its first season, and things went deceptively smoothly.

Despite his erratic attempts to organize musicians into a functioning performing group, Lawless was gaining experience and confidence in his aural vision of what kind of music he wanted to make. Studying and interpreting orchestral scores has always been Lawless's strong suit as a conductor. His ability to work with musicians has improved greatly over the years, and his knowledge of technique is certainly adequate, although he's not a great instrumentalist. He is familiar with most instruments because of his background in music education, and he has played flute, oboe, cello, trumpet, piano, harpsichord, viola, and violin (the instrument he plays today). But his strongest point is how he can approach music freshly, with both intellectual understanding and emotional insight.

Ever since he had come back from New York, Lawless was becoming more and more interested in Baroque music as played on period instruments, about which little was known in this country at the time. Americans had heard original-instrument Baroque ensembles only in Europe or on recordings. A record review in *Stereo Review* had led Lawless to discover a Vienna Concentus Musicus recording of Bach's violin concertos. The Concentus Musicus, formed in 1954, was the first orchestra in nearly 150 years to play Baroque music on original instruments. To Lawless the record was "a revelation." His fascination with it grew as he played it again and again. Somehow he was already primed for this fresh approach, mellower and more delicate than the brilliant, louder nineteenth and twentieth century instruments, but capable of greater articulation and nuance. He wanted to do more with it.

...Lawless made yet another attempt to start a group in 1968. This time nobody showed up either, except for one furious woman who had cancelled several appointments to be there.

Lawless's ambitious goals, rather esoteric and radical for the time, were unfortunately not transmitted to his fledgling Ann Arbor Chamber Orchestra, however. It remained an amateur group of housewives and friends for the most part. Lawless pushed them to improve—after all, he wanted to develop the group into something fully professional and outstanding. They, on the other hand, wanted mainly to have a good time playing music. Eventually they rebelled—"mutinied" is Lawless's word for it. Shortly before the last of their three scheduled performances he received a letter signed by most of the group saying they didn't want to go on. It was a crushing blow for Lawless, who had recently spent $150 and a hundred hours building a Zuckerman harpsichord kit. The harpsichord, the group's first Baroque instrument, was to make its debut in the final concert, with Lawless leading from it, according to Baroque practice. (He now leads from the violin, which was also done in eighteenth-century ensembles.)

Lawless was fortunately able to patch the mutinous group back together for its final concert in spring, 1970. Well-known local violinist Michael Avsharian Jr. was the guest performer, and Lawless did conduct from his harpsichord. It was a peak experience for him, being able to attain even the semblance of directing a real Baroque orchestra. Lawless knew even as his orchestra was dissolving that he wanted to persist in his efforts to form an outstanding musical group, to learn from the humiliating mutiny and make the changes necessary to form a viable Baroque orchestra.

He christened his new orchestra even before he had formed it. It was to be called Ars Musica. It was his *fifth* attempt to form the orchestra of his dreams, and this time—it was summer, 1970—he would put into practice what he had learned from his four previous failures. Everyone would be paid, no matter how little at first, so that the venture would be taken seriously. (The original rate of pay was $5 a rehearsal or concert. The second year, after Lawless had spent $400 of the meager family savings to cover expenses, the pay dropped to $4.) And finally, everyone would agree from the outset that only Baroque music would be played, with the shared goal of eventually developing a high-caliber, professional Baroque orchestra playing on original instruments, not a pick-up group but a resident orchestra that practiced regularly several times a week. It would take five years to get the money to acquire Baroque instruments, it turned out, but eventually that goal was achieved.

To embark on such a project in 1970, when the Baroque instruments movement was just beginning in this country, and to bring it off ten years later is a tribute to Lawless's vision, enthusiasm, and in no small way to his naivite as well. More experienced musical organizers wouldn't have attempted such a venture without outside backing from the start. A good share of the credit for the group's continued existence goes to Susan Lawless, who worked to give Lyn the time necessary to develop the group. There were dismal days when she returned home tired from work to face a depressingly messy house, the failed domestic responsibility of the aspiring young conductor. It takes an unusual person to tolerate the strain and the uncertainty of investing so many years and so much money into such an unlikely venture.

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Lawless got off to a good start in September of 1970, when he started assembling his new group. The two male members of the mutinous chamber orchestra, violist Matthew David and double bassist Mark Schwartz, agreed with Lawless's demanding new goals and continued with him in Ars Musica. It didn't take Lawless long to come upon cellist John Dunham, tall, thin, with a face as solemn as an icon's, who deadpans as the most exciting sounds float out of his cello. Dunham had already been involved in Baroque music with the U-M Collegium Musicum but was about to drop out of the master's program at the School of Music. He passed Lawless's audition and joined up without hesitation; he is still with the group today. Shortly after joining the group, Dunham happened to spot a young woman getting off a bus carrying the distinctive case of a viola da gamba, a Baroque stringed instrument. Her name was Nelva TeBrake. She hadn't gone to the School of Music, but she had studied in Europe under a renowned violinist with Baroque leanings. Her audition was also impressive, and she became Ars Musica's first-chair violinist.

Lawless was to play harpsichord himself. But by mid-October no other violinists had been found, and three were needed. Calls and letters to heads of music departments had produced no results. Desperate, Lawless put an ad in the *Ann Arbor News,* which produced a single respondent. His audition was mediocre, not up to the standards Lawless expected of his group. But with no alternatives in sight, he was hired. Very soon two much better violinists materialized, Zaida George, a Livonia housewife and an excellent musician, and Robin Wideman, a junior music major at Eastern who was almost sure he'd be rejected because of his extremely long hair and beard. He too is still with the group today.

Cheered by the level of musicianship in his new group, Lawless studied more music, arranged for ticket sales at the Liberty Music Shop, and even learned silkscreen printing in order to make Ars Musica posters, which he personally put up around town. He energetically wangled whatever free publicity he could. Twice-weekly rehearsals were held in Lawless's basement. A three-concert series was booked in St. Clare's Episcopal Church on Packard.

The first Ars Musica concert took place in February, 1971. Lawless's energetic publicity paid off: 240 people showed up, to his amazement, at $1.50 a head. Michael Avsharian again agreed to solo, this time in Vivaldi's Four Seasons. The musicians were dressed informally, as part of Ars Musica's stated effort "to break down barriers between audiences and performers." It was hot inside the church, so Lawless took off his coat and loosened his tie. He talked about the music with the audience, which was young, and they loved this enthusiasm and informality. *The Ann Arbor News* review was favorable. After four failed attempts to form an orchestra, Lyndon Lawless seemed headed for success with Ars Musica.

Elated, the 25-year-old director wasn't prepared for the dismal turnout at the second concert. Only 120 people showed up. Afterwards, putting up chairs and cleaning up the empty church with a loyal friend, Lawless became more and more depressed. He had thought his group was finally on its way, but the first concert turned out to be just a fluke. Clearly nobody liked it, or they would have come back. Then Lawless's survival instinct took over, as it always has when he's most discouraged. "I determine the reason why things didn't work, and I think if I do that thing differently, it will work," he explains. "It's the story of my life. It always works well enough that another step is taken. There've been a few times when I've questioned my abilities slightly. But those doubts go away when I figure out what caused the setback and change it. After that, I feel, people will love us."

In this case, he decided, poor publicity was to blame. So he attacked the problem with renewed energy, and 280 people, more than even the first concert had drawn, turned out on a hot June night to hear Bach's popular Fifth Brandenburg Concerto.

Ars Musica's second year saw steady growth, and by the beginning of the third season (1973–4) its budget had climbed from $1,800 to over $10,000, and members were earning ten dollars a rehearsal or performance. Lawless was supposed to start

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getting a small salary, so he held off getting a job to supplement the family income, even though Susan was pregnant and would be quitting work. Buoyed by sold-out Ann Arbor performances the previous season, Lawless decided to perform each concert twice, once on Sunday afternoon and again that evening, to double the group's income. What actually happened was that neither concert sold out, and attendance dropped steadily throughout the season. There's a sense of excitement in a crowded concert hall that's hard to maintain with empty seats. In 1975 Ars Musica's audiences never reached the essential critical mass. A small audience feeds on itself and becomes smaller, Lawless feels. That's apparently what happened in Ars Musica's disastrous third year. To make a bad situation worse, the new concert series in Franklin, a suburb northwest of Detroit, failed miserably. "Franklin audiences weren't interested in our brand of informality," Lawless reasons. "We dressed in our everyday clothes, which in some cases was combat boots and jeans." The Franklin series lost money, and the Lawlesses were using up their personal savings very rapidly following the birth of their second son, Timothy.

Lawless, again tremendously discouraged, thought seriously about giving up. He tried to consider other options for himself, but, he says, "I kept running into a brick wall. There was nothing else I wanted to do. At this point that's the only thing that kept me going with Ars Musica." To keep the family fed and the orchestra going, he had to get a job flexible enough to allow time for promotion, study, and rehearsals. Working for the University Hospital's TV Rental Service turned out to be an ideal solution under the circumstances. He enjoyed the personal contact with patients, and when the work was done, he could go home and work on his music.

Even the dismal third season had brought some portents of a happier future. Frans Brueggen, the internationally-known flute and recorder virtuoso, had taught Ars Musica member Marianne Milks in Holland. He came to play with the group and offered timely encouragement and support. "He assumed I had the capacity to make the group succeed if I worked at it," Lawless says. Brueggen wrote an extremely complimentary letter which Ars Musica could use in raising funds. And Brueggen gave the group some perspective by recounting how Concentus Musicus had become successful. Not all its musicians had joined with a fanatic devotion to the cause of playing Baroque music on original instruments, he explained, but their director, Nikolaus Harnoncourt, had used the force of his personality and his belief in the cause to convince them to work hard.

Susie, Peter and Lyn in their New York apartment — 1968

Another bright spot was when the group's first chair violinist, Nelva TeBrake, who had spent the year in Europe studying the Baroque violin, returned with her violin newly "baroqued." That is, the same violin body had been changed over to become a baroque-type instrument with a straighter-angled neck, no chin rest, and gut strings.

TeBrake's return with her baroqued violin seemed to be the right time for the group to start playing on Baroque or facsimile instruments. An anonymous donor, a benefit concert by Elizabeth Holmes, and a loan from Lawless enabled Ars Musica to acquire two more Baroque instruments—another violin for $1,200 and a viola for the same amount, bringing the total of Baroque instruments to five and a half: two violins, the viola, the harpsichord, recorder, and a modern cello with gut strings. The oboes and bassoon were eliminated for the time being as an economy measure, since a smaller group would mean fewer musicians to pay and fewer Baroque instruments to acquire at once.

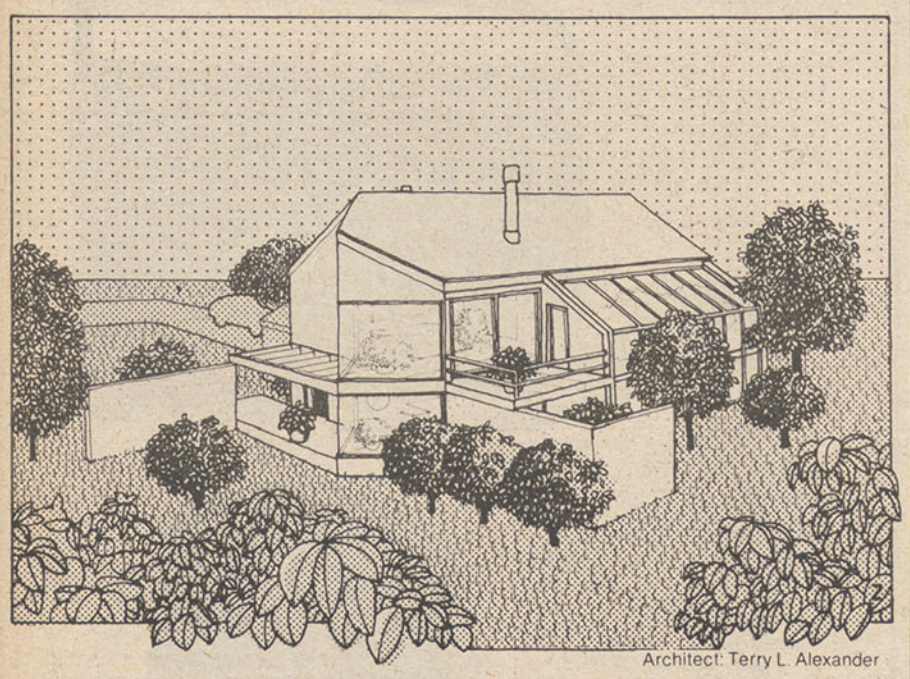
Playing on Baroque instruments marked an exciting new level of development for Ars Musica. Before the 1975–6 season, however, Lawless realized that another quantum leap was necessary if the group were to keep up its momentum and realize its hopes of national recognition. He had to quit working at the TV Rental Service to devote more time to studying music and promoting the group. But the biggest effort had to come from the musicians. "I saw we had to work much harder, to rehearse four times a week instead of two, if we were going to make it. I had been sending tapes to record companies and potential series sponsors and hadn't gotten much response. The only way we could get the money to move up to another level was to play better, and the only way to play better was to work harder. Sacrifice, work hard, and *then* the money would come. I was able to convince the musicans to go along with this."

The hard work, it turned out, paid off in the higher quality of Ars Musica's musicianship in the 1975–76 season. The budget was stretched to pay Lawless a salary so he could quit his TV rental job and spend more time working for Ars Musica and studying the music. The four rehearsals a week enabled the group to delve far more deeply into each piece—something many professional orchestras cannot afford to do because of union wage scales and part-time non-resident performers who participate in only a few rehearsals before each performance. Two Baroque oboes were added to expand the repertoire. By the end of the year Ars Musica had received an invitation to play at the Smithsonian Institution in Washington in a prestigious series of Baroque concerts that included the best available European artists. Out of this major East Coast performance Lawless hoped to get a good review to flash around.

Lawless wanted to take a full-sized Baroque orchestra into the big time of classical music, instead of his pared-down economy model. So the group made some major additions too soon before the performance: three violinists, an oboist, and a bassoonist, all totally untrained on Baroque instruments. For good measure, Lawless wrote some press releases containing some rather self-important language about the group's goals and accomplishments—language that was picked up in the Smithsonian's concert program and attributed to Lawless in the form of direct quotes, to his dismay. This earnest self-praise completely turned off the music reviewer for the *Washington Post*, though the audience was the most enthusiastic Ars Musica had ever played to. The reviewer wrote a completely unusuable review, laced with words like "stolid" and "humorless."

Nevertheless, the fact that Ars Musica had performed in the Smithsonian was a step in the direction of what Lawless thinks of as "a slowly-ascending spiral" leading to national acclaim and success—a spiral in which prestige (built up by good reviews and important engagements) leads to increased ticket sales and more contributions, which means better pay so musicians can devote more time to their music, which means better morale and better musicianship, which in turn enhances the group's prestige.

By the time of the Smithsonian concert in January 1977, the group was clearly headed upward. Better musicians were being attrac-



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tracted to the group and staying with it. Many of them had already studied early music on original instruments. Oboist Grant Moore and Michael Lynn, who plays the recorder, joined in 1975. David Douglass, on the violin, came in 1976. Shigetoshi Yamada would join in 1977. An especially important addition has been Penelope Crawford, who joined in 1975. In addition to her accomplished musicianship, she brought a tireless dedication to Baroque music and to the group. Crawford had been one of Ann Arbor's few early music enthusiasts back when Lawless was forming Ars Musica. But she and her husband, Richard, who teaches in music history at the School of Music, had been put off by what Richard calls the "puffy publicity" of Ars Musica's early years. "We figured there was no way he could put his money where his mouth was," Richard recalls. As a result, the Crawfords had never attended an Ars Musica concert until Lawless finally introduced himself to Penny at a lecture and invited the Crawfords to hear a tape of the group. On hearing it, Penny remembers, "We flipped. We couldn't believe how good it was, that this was the Lyndon Lawless whose pap I'd been reading in the papers." Lawless was playing harpsichord at the time, and Penny told him she sure wished he needed a harpsichordist. "The more I thought about it," Lawless says, "I decided maybe we really *did* need a different harpsichordist. We needed a violist badly at the time, so I solved two problems at once by switching from harpsichord to the viola." The versatile Lawless has always been the group's utility infielder, playing whatever instrument the group most needs.

For the 1977–78 season Ars Musica played in Rackham Auditorium, which brought increased recognition and prestige even though the hall, with all its carpeting and comfortable cushioned seats, is not as well suited to Baroque music as the churches, with their harder, more resonant surfaces. The popular program that year, featuring all of Bach's Brandenburg Concertos, sold out the 1,200-seat auditorium and meant audiences four times the usual size for Ars Musica.

In some ways Lawless regrets that premature exposure. "We weren't ready yet. We still didn't have enough high-caliber musicians. But after that year, we made some key changes. We gained the best violinist we've ever had [the gifted and temperamental Alison Bury], and the rest of the group was progressing fast. In the 1978–79 season we reached an artistic level I would call satisfying—not that we don't have a lot more growing to do. By then, though, everyone was dedicated to playing Baroque music on original instruments and had the requisite skills to do it. We gave a very successful concert in Pittsburgh, with an excellent review. That was a nice boost. We arranged a concert series at the Detroit Institute of Art. And at the end of the year we made an excellent tape that we used to get a National Endowment for the Arts grant. The tape generated strong interest from Nonesuch Records, and it impressed local backers to put up money for a first-class, state-of-the-art recording of the Brandenburg Concertos, which we'll perform this season."

But this most encouraging momentum, after years of sacrifice by the group, was threatened when violinist Bury and her husband, oboist Richard Earle, almost left. Trained in Europe on Baroque instruments, they had come to Ann Arbor especially to be in the group. But the paltry annual salary of $1,500 meant they had to get part-time jobs. Their work at the Midwest Natural Foods warehouse didn't leave enough time for music. By spring, 1979, they felt they couldn't afford to continue with Ars Musica unless they could earn a subsistence living from it, which they figured would take $3,500 a year each.

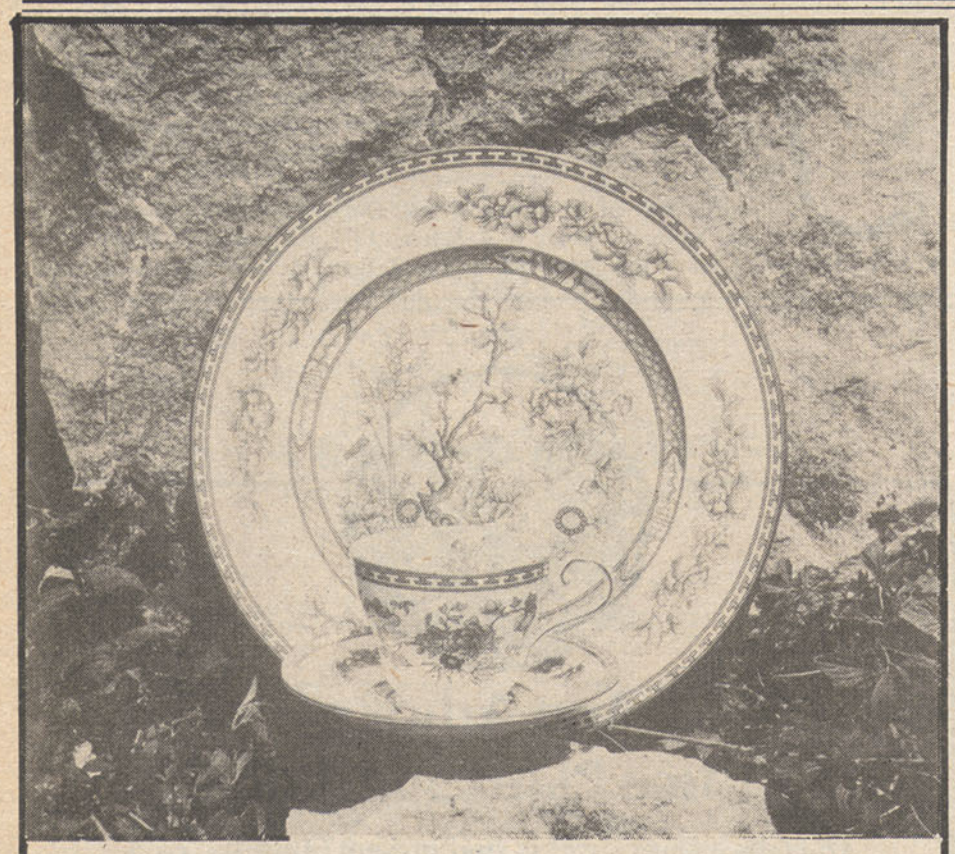
There were no prospects for replacing Bury and Earle with musicians of equal talent. Losing them would be taking a clear step backward—a real blow for group morale. To pay them more than the rest of the group, however, would be against the egalitarian basis of Ars Musica. Unlike large orchestras, which pay only their first-chair musicians very well, Lawless feels that in a small group like Ars Musica each performer's contribution is extremely important, and all salaries should be equal. So Lawless set out to revitalize his board of directors to include more active fundraisers who could raise $75,000—a sum which would pay each musician $3,500, hire a full-time business manager, and pay for a New York and Washington tour. "I had thought we were moving as fast as we could," says Lawless in retrospect. "But we needed that push right then, or else."

$75,000 had to be raised—more than ten times as much as the group had ever raised in a year before, and a sum that disheartened some members of Ars Musica's board, who advised a discouraging strategy of retrenchment. But Crawford and Lawless "jumped into the breach," Lawless says. "We called people and wrote letters. Our pitch was about how the group has come so far and has so much promise. But we desperately need help to go to New York and establish ourselves."

Help came—in the form of $15,000 from the Graham Foundation, $13,000 from the Michigan Council for the Arts, $21,000 from an anonymous angel, $12,000 from six other local donors, and $15,000 from the Martha Baird Rockefeller Fund for Music, the most prestigious music foundation in the country.

The Great Leap Forward was accomplished, though it fell $5,000 short of its goal. Bury and Earle were able to stay with the group through the 1979–80 season. And when they left, they were replaced with musicians of the same caliber. A full-time manager, Eric Stern, was hired, leaving Lawless with more time for musical matters. And the three-concert series in New York and Washington won the laudatory East Coast reviews Ars Musica had sought. "Out in the Midwest a fresh Baroque wind has arisen to blow the dust off gamba and harpsichord," wrote Joanne Sheehy Hoover in the *Washington Post,* and reviews in the Washington and New York papers were liberally sprinkled with words like "delight," "vitality," and "spontanaeity." The *Washington Post* praised its "lively musicianship" and "expressive freedom," in striking contrast with its pronouncements of "stolid" and "humorless" three years earlier. "Who needs a baroque chamber ensemble from Europe when we have one of the best right here at home?" asked the *Washington Star.* The *New York Times* said "the ensemble's performances had a notably youthful quality about them . . . an appealing air of spontaneity . . . authoritative . . . easy and unmannered."

The tour was a great victory for Ars Musica and for its devoted baroque enthusiasts, who showed that Baroque music on original instruments was not a stuffy academic exercise. And the tour climaxed ten years of almost heroic struggle for Lyndon Lawless, who had learned how to develop a dozen individualistic young musicians into



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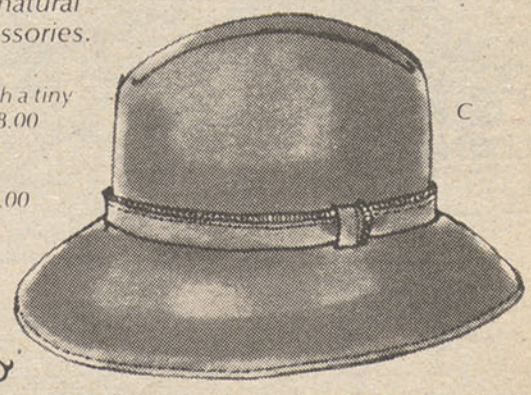

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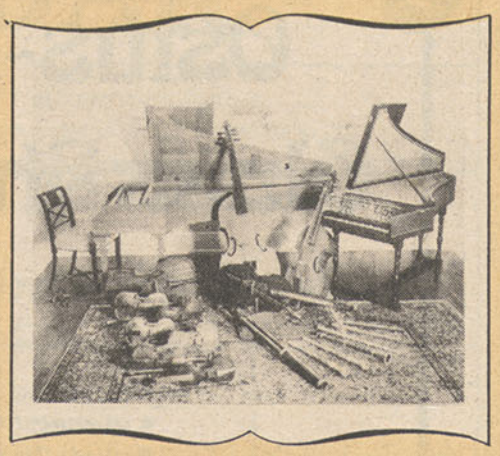
Notes on the Original Instruments Movement

Most of what we think of as "classical music" is heavily influenced by the 19th-century Romantic tradition, which strives to achieve long arches of seamless, intense sound that builds up to dramatic climaxes. Instruments and playing styles were both developed to this end. Baroque music, a product of the 18th century, is necessarily distorted by our present-day instruments, developed and changed during the 19th-century, to facilitate the Romantically-based style of playing. When 18th-century instruments attempt those Romantic long arches of sound, they sound thin and forced, giving rise to the charge that they are inferior. The sound of Baroque instruments is quieter but more richly varied and capable of greater detail within each musical phrase.



Converts to early music as played on original instruments have a cooperative sense of missionary zeal for their cause. "We have an evangelistic feeling about the far-reaching implications of approaching music from each century with a special stylistic concern," says Ars Musica harpsichordist Penny Crawford. The more we become involved with these instruments, the richer and more exciting it is."

But performing musicians aren't converted easily. Having invested great amounts of time and practice in perfecting their "modern" classical style and technique, many of them perceive the origianl instruments movement as a threat. "If there's a hot issue in the classical music performance today," says musicologist Richard Crawford, "it's whether to use instruments of the time or modern instruments."

Ann Arbor is becoming a center of the early music movement, represented here by nearly a dozen period-instrument musical groups performing Medieval, Renaissance, Baroque, Classical, and even early Romantic music, who are loosely affiliated in the newly-formed Academy for the Study and Performance of Early Music. It's no accident that few of these enthusiatic reformers are affiliated with the School of Music. In the early music movement's early stages in this country, its proponents have of necessity pursued their interest ouside established institutions.

a disciplined performing group.

But today, even though Ars Musica has attained a professional level which has put it on the national musical map, success has made its existence even more precarious than before. "Success means we have greater needs," Lawless says. The budget has grown to $130,000 a year. Even so, the musicians are only earning $5,000 a year, which means Ars Musica is of necessity only a part-time job. Three members teach stringed instruments at the Ann Arbor Suzuki Institute—Shigetoshi Yamada, Daniel Foster, and John Dunham, the Institute's director. Robin Wideman and David Douglass work at Olga's restaurant; Wideman teaches tennis in summer, and Douglass also plays in The Jongleurs and Swanne Alley, both Renaissance music groups. Oboist Grant Moore makes oboes and works as a freelance musician. Michael Lynn, also in The Jongleurs, publishes facsimiles of early music and is a recording engineer. Bassoonist Buffy Berg and harpsichordist Penny Crawford teach.

"The group wants and needs to be full time," says Lawless. "They believe in the dream, and they're willing to sacrifice right now to be in the group. But the only way to continue to believe is if we're making real financial progress. We can't move more slowly. We have an inertia we have to maintain, or we lose our musicians, and if we lose our musicians, we lose everything."

To put Ars Musica on a firmer financial footing, Lawless is working to establish a regional basis of support. The 1980–81 season includes a three-concert series in Toledo, Flint, and East Lansing. Selling lots of tickets isn't enough, however. Most performing groups cover only between forty and sixty percent of their expenses through ticket sales; the remaining funds must be raised through grants and contributions. A necessity for Lawless this year is to get more people actively involved in providing support in everything from keeping the books and typing to serving on the board and raising funds. Ars Musica has done well with grants, largely because of its unusual nature. (Currently there are no other resident Baroque orchestras in the U.S.) But local contributors have been harder to win over in sufficient numbers. There's strong local support for bringing in musicians of international stature to Ann Arbor, but it's harder to convince potential donors that Ann Arbor could send out some first-rate homegrown talent for the rest of the world to enjoy.

And what if "the slowly-ascending spiral" fails to move upward, and the group is forced to disband? Lawless regards his achievement with Ars Musica as his best shot at accomplishing his goals in music. If the group doesn't make it after having come so far, he figures, he may as well forget future attempts to form his own group and spare himself and his family another protracted struggle. In the unhappy event of failure, he might well take up what his wife is now studying and enjoying: computer programming. □

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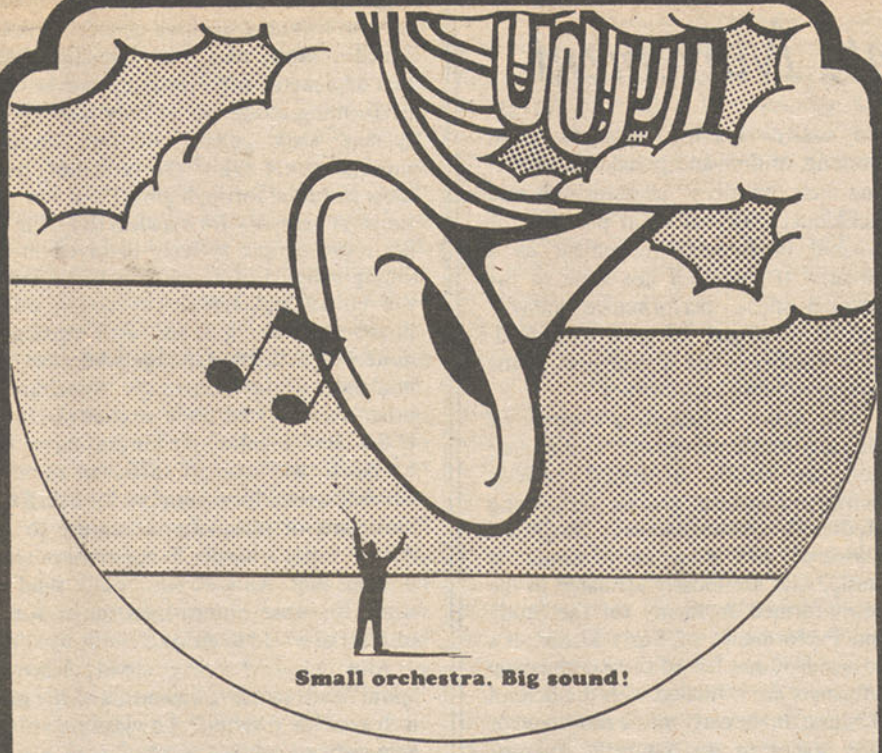

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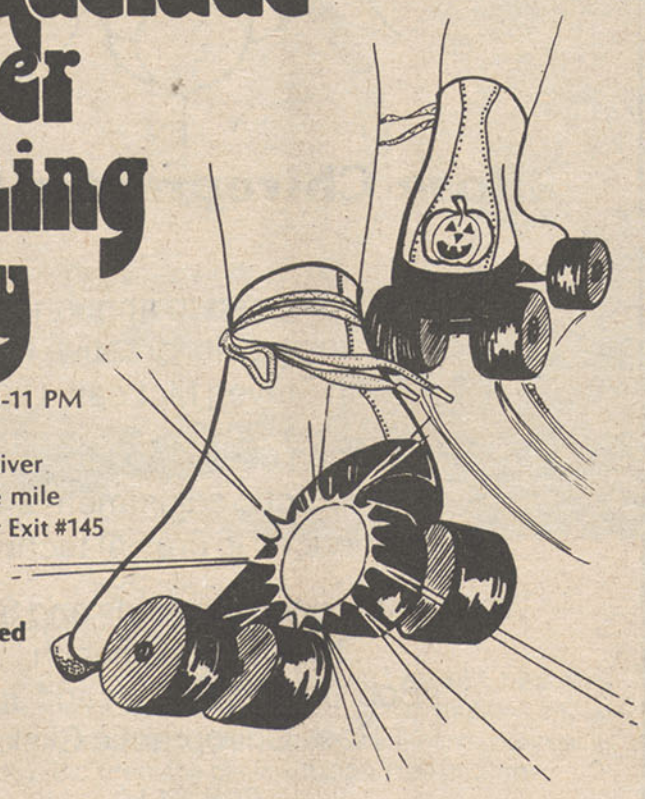

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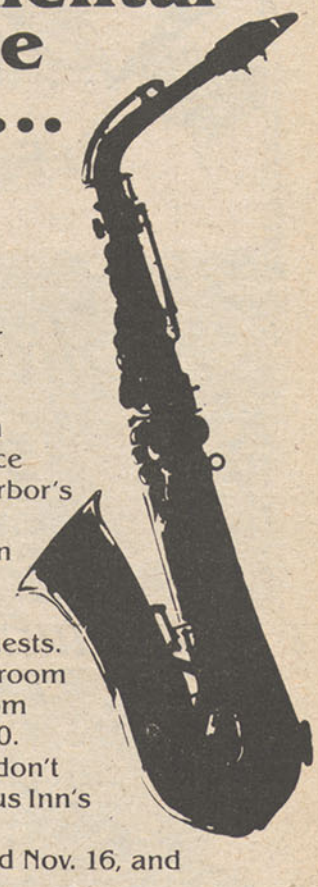

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A selection of Ann Arbor events by our staff and contributors, with separate listings for exhibits and for music at local night spots.

TO PUBLICIZE EVENTS IN THE CALENDAR

Mail press releases to Mary Hunt, Calendar Editor, *ANN ARBOR OBSERVER*, 206 S. Main, Ann Arbor, Michigan 48104. **PLEASE** do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for November events, for example, must arrive in October. All material received by the 15th of October will be used as space permits; material submitted later may not get in.

MUSIC AT NIGHT SPOTS

by Lee Berry

These bookings came from information available at press time. Last minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead.

THE ARK, 1421 Hill St., 761-1451.

OCT. 3-4: Gemini. Twin brothers Sandor and Laslo Slomovitz perform original material and folk songs on a variety of instruments including guitar, mandolin, violin, pennywhistle and bones. **OCT. 5:** Annual All-Day Shape Note Sing starts at 2 p.m. A pot-luck supper celebrating sacred harp singing [the sacred harp is the human voice]. America's next-to-oldest indigenous musical form, developed from poor imitations of Old World songs sung without accompaniment. **OCT. 9: Jay Stielstra.** Area guitarist/balladeer. **OCT. 10-11: Paul Jeremiah.** Country blues singer/songwriter plays all kinds of guitars and blues harp. **OCT. 12: Martin Carthy.** Among the very best acoustic guitarists, Carthy was a founder of Steeleye Span, a British folk group which briefly entered the mainstream in the early Seventies. **OCT. 16: Footloose.** An entertaining potpourri of country, folk, blues and even a bit of gospel and jazz. Moods range from tender to raucous. **OCT. 17-18: Andy Breckman.** Comedian-songwriter and an Emmy nominee for his portrayal of the "Puberty Fairy" on NBC's "Hot Hero Sandwich," a kid's show that was nixed for being a bit too progressive. **OCT. 21: De Danann.** One of Ireland's top bands plays music Middle Eastern to Irish, aided by such instruments as melodian, bodhran, bazuki in addition to guitars and fiddles. **OCT. 23: Peter Bowen.** Ann Arbor native guitarist who now resides out West. **OCT. 24-25: Priscilla Herdina.** Guitarist/songwriter. **OCT 28: Alistair Anderson.** English concertina virtuoso, reportedly "the best there is." Also plays Northumbrian small pipes on selections ranging stylistically from jigs and reels to classical music. **OCT. 31: Gamble Rogers.** Singer/humorist/Travis-picking guitarist. Frequent guest on National Public Radio's "All Things Considered" program. **EVERY WEDNESDAY: Hoot Night.** Open mike for aspiring (and established) performers.

AURA INN, 11275 Pleasant Lake Rd., 428-7993.

OCT. 3-4: Fulcrum. Rock & roll from Chelsea. **OCT. 10-11: Sailcatz.** See Count of Antipasto. **OCT. 17-18, 24-25: Mike Katon Band.** Tight, J. Geils-ish rock & roll by a group of veterans who believe what they're playing. **OCT. 26: Footloose:** See Count of Antipasto. **OCT. 31: Mike Katon Band.** See above.

BIMBO'S, 114 E. Washington, 665-3231.

Every Friday and Saturday: The Gaslighters. Old-fashioned sing-a-long Dixieland band.

BLACK JACK TAVERN, 3600 Plymouth, 769-9400.

Located inside Win Schuler's. **Wed.-Fri.:** piano soloists during happy hour. **Wed.-Sat.:** Late night entertainment consists of guitar duos performing soft-rock/easy-listening material. **OCT. 1-4: Woodgrain.** Bluegrass trio; some Country-Western. **OCT. 8-11: Bizer Brothers.** A pair of acoustic guitars. **OCT 15-18, 22-25: Double-take.** Two dynamic women pianists. **OCT. 29-31: Bizer Brothers.**

BLIND PIG, 208 S. First, 996-8555.

Seating at the Pig is extremely limited, so it's advisable to get in early if you're concerned. No dancing. **EVERY MONDAY: Boogie Woogie Red.** Barrelhouse piano and vocals continue, despite Red's heart attack from which he has fortunately recovered in a matter of weeks. When he's hot, he sizzles. **OCT 2: Steve Nardella Band.** Ann Arbor's rockin' rhythm & blues masters will be taking off for an East Coast tour later in the month. Catch 'em at reasonable prices while you still can. **OCT 3-4: Rh Factor.** Some of the best jazz talent in the area performing challenging material designed to keep the playing hot and inspired all night long. Led by drummer extraordinaire Rick Hollander. **OCT. 9-11: John Mooney.** Convincing Delta blues. Heavily influenced by Son House and Robert Johnson, piano and bass. **OCT. 17-18: Wendell Harrison.** The Detroit saxophonist plays material from all periods of jazz history. **OCT. 25-26: Dick Siegel & the Ministers of Melody.** With the likes of Ray Olds, Mike Blanchard, Karl Hildebrand and Rick Hollander steaming behind him, Dick needs only to keep singing, swinging and writing those knockout tunes. **OCT. 31: II-V-I.** Those crazy Urbations in disguise. Wild, raucous rhythm & blues from the post-war era. Premature rock & roll.

BUTCH CASSIDY'S, 3250 Washtenaw, 971-1100.

The latest incarnation at the Crystal House Hotel, Cassidy's features "Urban Cowboy"-inspired country & western music exclusively. **OCT. 1-4: Elvis, Dave & Celebration. OCT. 7-11, 14-18: Desert Skies. OCT. 21-25: Salt Creek.** If you like Waylon & Willie and/or beer, this is your band. Acoustic, electric, bass & pedal-steel guitars. No drums. Lead vocalist Bernie Nelson's voice is what country-romanticism is all about.

THE COUNT OF ANTIPASTO, 1140 S. University, 668-8411.

Live music on Tuesdays & weekends only. No dancing. No cover charge either, although drink prices are raised slightly. **OCT. 3-4: Section E.** Five-piece fusion jazz group features Bill Lucas on trumpet. **OCT. 7: Eclipse Jazz Jam Session.** A rhythm section is on hand; soloists and spectators are invited to join in. Baritone saxophonist David Swain (of the Urbations) calls the tunes and directs traffic onstage. Moves across the street from its former home at Rick's. **OCT. 10-11: Stuart Cunningham Trio.** Mellow, swirling piano trio jazz. Stuart also writes and sings some pop-oriented tunes. **OCT. 14: U-M Jazz Band.** Eighteen-piece group of the University's top jazz players under the direction of Louis Smith, who's worked with some of the greats. **OCT. 17-18: Footloose.** See the Ark. **OCT. 21: Eclipse Jazz Jam Session.** See above. **OCT. 24-25: Sailcatz.** Stormy, bluesy rock & roll. One of the most enthusiastic, consistently entertaining outfits in Ann Arbor. From Little Feat to the Kingbees. **OCT. 28: U-M Jazz Band.** See above. **OCT. 31: Semblance.** Interesting combination of instrumental funk-jazz and vocal pop-jazz. Highlighted by riveting inter-

CFT
Classic Film Theatre
at the Michigan

Thursday Oct 2nd-4 & 8.
1900
(Bernardo Bertolucci, 1977)
starring ROBERT DeNIRO

Thursday Oct 16th 4, 7, 9:30
TOUCH OF EVIL
(Orsen Wells, 1958)
starring CHARLTON HESTON

Thursday Oct 23rd 4, 7 & 9
PSYCHO
(Alfred Hitchock, 1960)
starring ANTHONY PERKINS

Thursday, Oct 30th 4, 7, 9
KING KONG
(Merian C. Copper, 1933)
starring FAY RAY & BRUCE CABOT

Michigan
Psychoanalytic Institute
Extension Division
presents

Babies & Children:
A Psychoanalytic Description of Child Development for Parents

Four weekly lectures on the psychoanalytic view of normal child development from infancy to school-age, open to all parents. Through the use of lectures, videotapes, discussions and parent observation, the group will look at the child's unfolding development.

Lecturer: Fred Busch, PhD.

Discussion leaders:
George Greenman, M.D. (infancy)
Peter Blos, Jr. M.D. (toddlers)
Kerry Kelly Novick (pre-schoolers)

Four consecutive Mondays, starting in
November, 1980
8:00 - 10:00 pm
at
Children's Psychiatric Hospital
fee: $10 per person

for further information, phone
Michigan Psychoanalytic Institute
313-559-5855

Dance Theatre 2

Third Season

Chamber Series
at Dance Theatre Studio
711 N. University

Fri. & Sat.
Oct. 17, 18
8 pm

Fri. & Sat.
Dec. 5,6
8 pm

Fri. & Sat.
Feb. 27, 28
8 pm

Limited seating
Tickets advance sale only

Michigan Theatre Box Office
603 East Liberty
(313) 668-8480

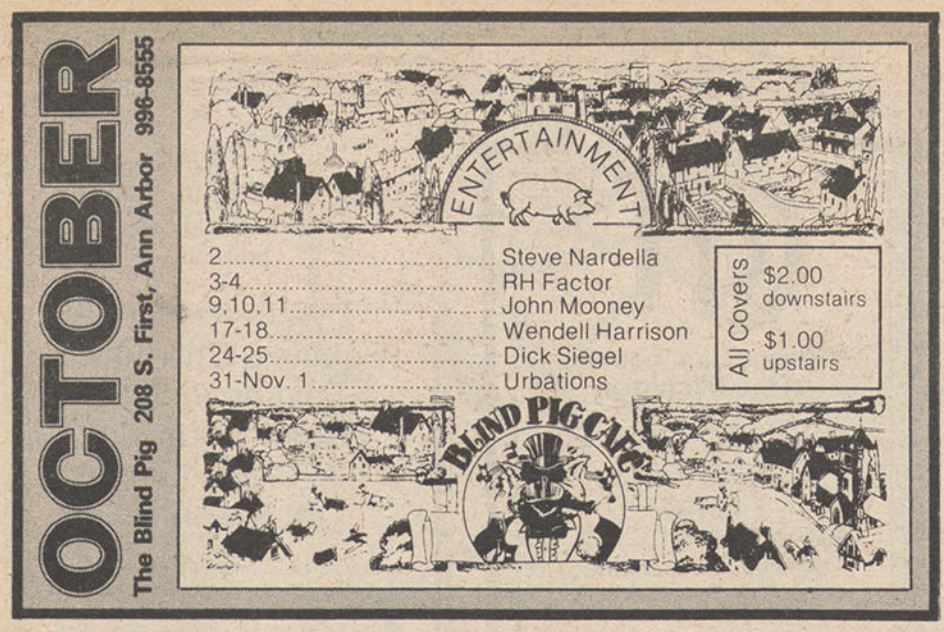
1980
The Magic is back at the Detroit Music Hall.

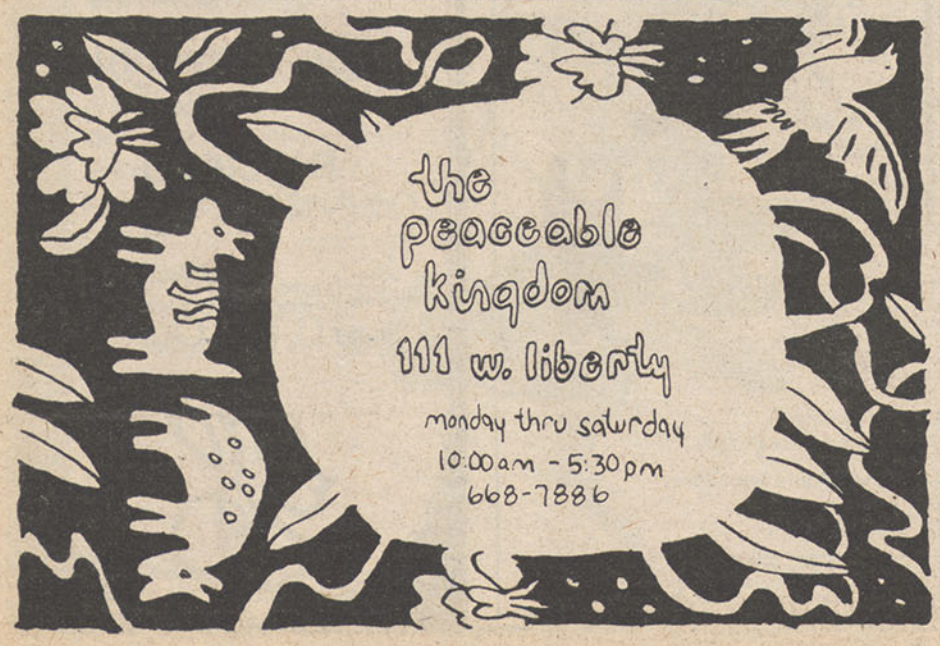
Of Mice and Men
Oct. 1, 3, 4.

Don Giovanni
Oct. 10, 12, 15, 17, 18.

Rigoletto
Oct. 24*, 26, 29, 31, Nov. 1*
*In Italian

Tickets 963-7680
and C.T.C. Outlets





CALENDAR /continued

play between virtuoso guitarist David Mason, saxophonist Dana Gross and pianist Claudia Miller.

DEL RIO, 122 W. Washington, 761-2530.

EVERY SUNDAY: Dinnertime "Sunday Jazz" at the Del is an Ann Arbor institution. Always swinging; get there early. 5:30–8:30 p.m.

THE EARLE, 121 W. Washington, 994-0211.

Live jazz Mon.–Sat. First sets are generally of a laid-back "cocktail" nature, the more challenging music coming in the later sets. **EVERY MONDAY: Kevin O'Connell.** Solo piano. **EVERY TUESDAY THRU THURSDAY: Ron Brooks Trio.** With Kevin O'Connell on piano and Larry Bell on drums. **OCT. 3–4: Misbehavin'. OCT. 10–11: Gary Haverkate Trio.** After having worked with both Ron Brooks and Howard White, Gary has now firmly established his own trio at The Earle. He is proficient in all styles of jazz; his playing suggests a strong McCoy Tyner influence. **OCT. 17–18: Howard White Trio.** A collage of different rhythms equivalent to a one-night trip around the Western hemisphere without leaving your table. **OCT. 24–25: Wendell Harrison-Pam Wise.** See Blind Pig. **OCT. 31: Joe Summers Trio.** A veteran session of guitarist, Summers' trio performs stirring, motion-filled music that's accessible without being at all compromised.

THE HABITAT, 3050 Jackson Rd., 665-3636.

MON.–FRI.: happy hour with solo piano music in this bar inside Weber's Inn. **TUES.–SAT.** late-night dancing to **Pegasus,** soft rock trio.

HARDY'S, 100 S. Fourth Ave., 769-9500.

Hardy's is the pub inside the Ann Arbor Inn. Entertainment on weekends only, consisting of solo and duo acts performing light rock and blues. No dancing. **OCT. 3–4: Oasis. OCT. 10–11; 17–18: Trees. OCT. 24–25:** TBA.

KING'S ARMS, 118 E. Washington, 663-9757.

Recently-opened pub adjacent to Bimbo's and operated by the same management. **WED.–SAT.:** light, easy-listening solos and duos. No dancing. **OCT. 1–4, 8–11, 15–18: Mark Northey. OCT. 22–25, 29–31: Spires & Williams.**

MOUNTAIN JACK'S, 300 S. Maple, 665-1133.

EVERY WED.–SAT.: Ron Coden Show. Comedy and music. Ron & his trio have long been favorites at Detroit's Raven Gallery.

PRETZEL BELL, 120 E. Liberty, 761-1470.

EVERY FRIDAY & SATURDAY: The RFD Boys. Ann Arbor's beloved quartet of bluegrass veterans keep packing 'em in every weekend.

RICK'S AMERICAN CAFE, 611 Church, 996-2747.

Casual, come-as-you-are restaurant-club featuring live music seven nights a week. Dancing. **EVERY SUNDAY:** New Wave Night. **OCT. 2: Bryan Lee Show.** Young energetic blues band from Madison highlighted by the stinging guitar work of Bryan Lee. New LP "Beauty Isn't Always Visual" contains a Muddy Water tune and one by Earl Hooker plus seven originals. **OCT. 3–4: Emerald City.** Gaining momentum with every gig, since flooring everyone on Rick's outdoor stage at the Art Fair in July. Always new, fresh material. **OCT. 5: Dick Siegel Album Release Party.** Tentative. Further details from club. **OCT. 6: Salt Creek.** See Butch Cassidy's. **OCT. 7: Rock & Roll Video Dance Party.** Video programs mixed with live and recorded music. Celebrity guest DJ's. **OCT. 8–11: Buckeye Biscuit Band.** Straight from Columbus. The best country-influenced rock band to come out of Ohio since Pure Prairie League. Stunning five-part harmonies. **OCT. 12–13: Steve Nardella Band.** See Blind Pig. **OCT. 14: Duke Tumatoe & the All-Star Frogs.** Newly signed to Blind Pig Records, the Duke is known throughout the Midwest college circuit as *the* #1 party band. Sizzling, rocking rhythm & blues. **OCT. 15: Koko Taylor.** See Events. **OCT. 16: Sailcatz.** See Count of Antipasto. **OCT. 17–18: Dick Siegel & the Ministers of Melody.** See Blind Pig. **OCT. 19: Art in America.** Original new wave quartet from Detroit (more specifically, Hamtramck). Equal parts of—get this—Genesis and Velvet Underground. Impressive in their two previous appearances in Ann Arbor. Unique instrumentation features guitar, bass, drums and an amplified string harp played by the strikingly beautiful Shishonee. **OCT. 20:** TBA. **OCT. 21: Rock & Roll Video Dance Party.** See above. **OCT. 22: Luther Allison.** See Events. **OCT. 23: Semblance.** See Count of Antipasto. **OCT. 24–25: Progressive Blues Band.** Featuring the "Detroit Hitman" Willie D. Warren. The band's new single "Tiger Blues" is receiving lots of airplay. **OCT. 26–28:** TBA. **OCT. 29–30: Betsy Kaske.** A rising young singer out of Milwaukee who's been talked about by critics in the same breath as Maria Muldaur, Janis Joplin and Bonnie Raitt. Her album "Last Night in Town" received rave reviews in *Rolling Stone, Billboard,* and *Record World.* **OCT. 31: Blue Front Persuaders' Second Annual Halloween Costume Bash.** Scarcely known a year ago, the Persuaders have vaulted to a respectable position very near the top of the Detroit-Ann Arbor scene. Guitarist Dennis Hack has split the group and will be missed. No solid replacement at press time.

Bruce Springsteen at Crisler Arena, Friday, Oct. 3rd. Sold out.

SECOND CHANCE, 516 E. Liberty, 994-5350.

Ann Arbor's premier rock club for the past seven years. Live music seven nights a week consisting, for the most part, of professional Top-40 cover bands Wed. thru Sun. Nationally-known recording artists are showcased Monday nights in a new weekly series called TIDAL WAVE. Tuesday fare varies. Dancing. **OCT. 1–4: Magazine.** AOR/Top-40. Former members of Masquerade. **OCT. 5: Floaters. OCT. 6: The Feelies.** See Events. **OCT. 7: The Skids. OCT. 8: Cheetah Chrome/Destroy All Monsters.** One of Ann Arbor's original punk bands, the Monsters play a brash, raw, uncompromising kind of rock & roll that's about as loud as the human eardrum can handle. Includes ex-Stooges guitarist Ron Asheton, ex-MC5 bassist Mike Davis and, of course, Niagra on vocals. **OCT. 9–12: Dr. Bop & the Headliners.** Hilarious parody of a Las Vegas act, right down to sequined jackets. Even a bartender mixing drinks on stage! **OCT 13:** The English Beat. See Events. **OCT. 14–19: The Crowd Pleasers.** Top-40 cover band. New LP recently released. **OCT. 20: Split Enz.** See Events. **OCT. 21–26: Mugsy.** Normally billed "the Points," the old Mugsy band has reformed temporarily while new leader Cub Koda is on the East Coast. **OCT. 27:** Tidal Wave Concert TBA. **OCT. 28–31: Magazine.** See above.

STAR BAR, 109 N. Main, 769-0109.

Like the New Old Brick upstairs, the Star finds itself in a touch-and-go situation, with a date with the wrecker's ball tentatively scheduled for early December. **OCT. 2: Mad Dog. OCT. 3–4: The Strangers.** Rough, tough, mostly cover rock & roll. Led by vocalist Tara Dean. **OCT. 9: The Tunnels.** Raw rock & roll band. Formerly the Volume Whores. **OCT. 10–11: First Ann Arbor New Wave Music Festival.** See Events. **OCT. 15: Andy Boller Band.** Rollicking rock & roll band preserving the core of Steve Newhouse's new-defunct Nukeabillies. Pianist leader Andy Boller possesses respectable chops—at both the ivories and songwriting. **OCT. 16: The Strangers.** See above. **OCT.**

17-18: Rockabilly Cats. Detroit-based band performing the genuine item. **OCT. 24-25: Trees.** Rock and blues from a unique genuinely entertaining quintet. Debbie & Jessie's vocal harmony has that same haunting charm as the Roche sisters. **OCT. 28: Trainable.** New wave from East Lansing in a power-pop vein. **OCT. 30: The Tunnels.** See above.

EVENTS

★ *denotes no admission charged.*

Film Location Abbreviations

AH-A—Angell Hall, Auditorium A. **MLB3[4]**—Modern Languages Building, Washington at Ingalls, Auditorium 3 or 4. **MT**—Michigan Theater, Liberty at Maynard. **Nat. Sci.**—Natural Sciences Building, North University across from Ingalls. **Old A&D**—Lorch Hall (Old Architecture Building at Tappan and Monroe). **Rm 100 HH**—Room 100 Hutchins Hall, Law School, State and Monroe.

Film Societies Abbreviations

AAFC—Ann Arbor Film Cooperative. **CG**—Cinema Guild. **CII**—Cinema II. **GAR**—Gargoyle. **MCTF**—Michigan Community Theater Foundation. **MED**—Mediatrics.

Film Societies Ticket Information

Ann Arbor Film Cooperative—$2 single features, $3 double features. Monday night is 2-for-1 night: two persons get in for the price of one. 769-7787. **Cinema Guild**—$2. Monday is 2-for-1 night. 764-0147. **Cinema II**—$2. 665-4626. **Gargoyle**—$1.50 or $2. See listings. 764-1817. **Michigan Community Theater Foundation**—single ticket at the door $2 per person or $1 per student, senior citizen and MCTF member. Series ticket (23 movies) $20 per person. $12 per student, senior citizen and MCTF member. 668-8480. **Mediatrics**—$2. 763-1107.

Occasionally a film is free. Check listings.

1 WEDNESDAY

FILMS

AAFC. LUIS BUNUEL FESTIVAL. "Viridiana" (1961) with Fernando Rey, Silvia Pinal. In Spanish with subtitles. MLB 3 & 7 p.m. "Tristana" (1970) with Catherine Deneuve, Fernando Rey. MLB 3, 8:45 p.m. **CII.** "WR: Mysteries of the Organism" (Dusan Makavejev, 1971). Politics and porn; comedy. AH-A, 7 & 9 p.m. **CG.** "The Searchers" (John Ford, 1956) with John Wayne, Natalie Wood. Old A&D, 7 & 9 p.m.

2 THURSDAY

★ Home energy conservation workshop

Architect Rich McMath of Sunstructures will teach you how to conduct a home energy audit to determine what part of your house is losing the most heat. Also included is useful information on how to limit heat leakage by choosing and installing insulation, caulking and weatherstripping doors and windows, and using furnace energy conservation devices. Optional info on heating with wood. Sponsored by the Ecology Center. 761-3186.

7:30 p.m., Burns Park School, 1414 Wells. Free.

FILMS

AAFC. "1900" (Bernardo Bertolucci, 1977) with Robert DeNiro, Donald Sutherland, Dominique Sandra. MICH, 4 & 8 p.m. (Film runs 4 hours.) "Enter the Dragon." Karate epic with Bruce Lee. AH-A, 7 & 9 p.m. **CG.** "The Magician" (Ingmar Bergman, 1958). In Swedish with subtitles. Old A&D, 7 & 9:05 p.m. **MED.** "The Wanderers" (Philip Kaufman, 1979). Underrated drama about N.Y. high school punks. Nat Sci, 7 & 9:15 p.m.

3 FRIDAY

"Dancin'": Professional Theatre Program

Bob Fosse's revue in homage to American dance goes from Fred Astaire and the jitterbug to disco, and even includes a routine with dancers whose shoes are nailed to the floor. In the Best of Broadway series.

8 p.m., Power Center. Tickets $9-15, call 764-0450. Early reservations advised.

MAJOR EVENTS presents

Linda Ronstadt

Crisler Arena
Oct 22 8pm
11.00 & 10.00

Dixie Dregs

OCT 10 POWER CENTER
All seats $7.50

BOB MARLEY
and the WAILERS
Tuff Gong Uprising with the I THREES
Oct 11 Hill Auditorium 8pm
8.50, 7.50, 6.50

al jarreau

Oct 15 Hill Aud
9.50 8.50 7.50

GARY NUMAN

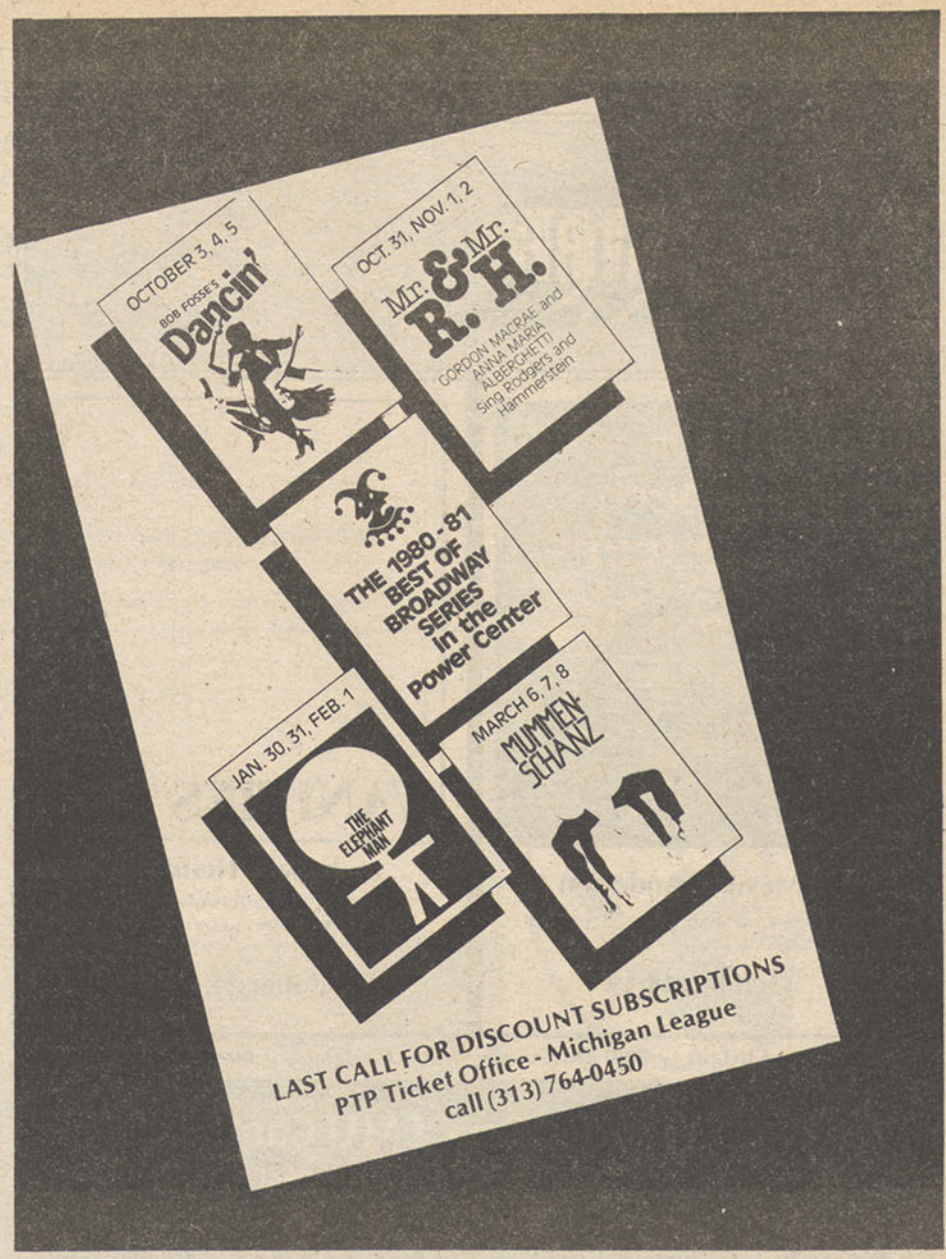
OCT 24 HILL AUD
8.50. 7.50. 6.50

the ROCHES

OCT 30
POWER CENTER
ALL SEATS 8.50

HALL & OATES
nov 4 hill aud
8.50, 7.50, 6.50

All tickets are available at the Michigan Union box office M-F 11:30-5:30 and CTC outlets. For more info call 763-2071.


OCTOBER 3, 4, 5
BOB FOSSE'S
Dancin'
OCT. 31, NOV. 1, 2
Mr. & Mrs.
R. H.
GORDON MACRAE and ANNA MARIA ALBERGHETTI
Sing Rodgers and Hammerstein
THE 1980-81 BEST OF BROADWAY SERIES In the Power Center
JAN. 30, 31, FEB. 1
THE ELEPHANT MAN
MARCH 6, 7, 8
MUMMENSCHANZ
LAST CALL FOR DISCOUNT SUBSCRIPTIONS
PTP Ticket Office - Michigan League
call (313) 764-0450

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(313) 769-9420

Ann Arbor's Photography Gallery

October:
Wendell MacRae
New York 1920 - 1940

THE BLIXT GALLERY

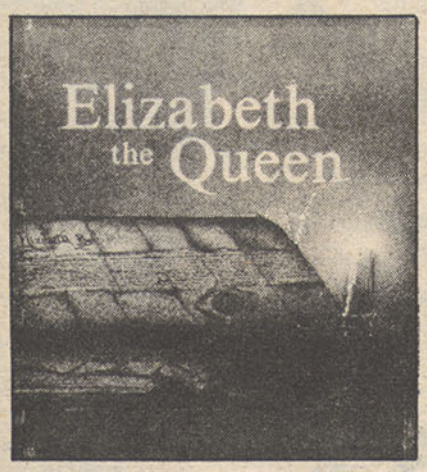
229 Nickels Arcade
662-0282

oriental antiques
18th-20th century graphics
fine jade jewelry

The Lotus Gallery

617 east huron - harris hall
next to the campus inn
665-6322

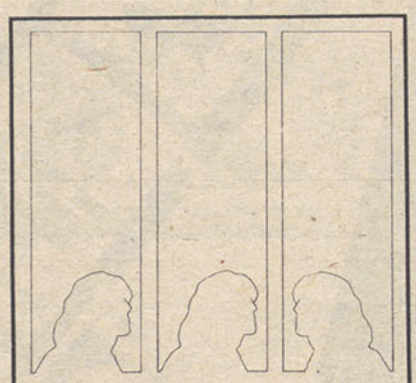
EMU THEATRE



by Maxwell Anderson

Royal love vs. lust for power. Tapestry of passion, blood, & death.

October 14-19



VANITIES

by Jack Heifner

Portraits of three girls evolving from high school cheerleaders to three amazingly different women.

October 24, 25, 26

Curtain — 8:00 pm (Sunday Night Curtain — 7:00 pm)

Quirk Auditorium, EMU Campus

General Public - **$3.50** EMU student - **$2.25**

Box Office — 487-1221

kitchen port inc.

415 N. Fifth Ave., Ann Arbor

in Kerrytown • 665-9188

You are invited to an Italian Fiesta Week

October 13 thru Oct. 18

At 10:00, 12:00 and 2:00 all week long we'll be demonstrating and tasting food from the Italian cuisine. We'll be making pasta with the revolutionary automatic PastaMatic machine by Simac and with a manual model. We'll be making a variety of sauces, pizza, and a few traditional desserts.

	10:00	12:00	2:00
Monday	**Ravioli**	**Ravioli Bolognese**	**Cannoli & Espresso**
Tuesday	**Fettucini** (PastaMatic)	**Fettucini Alfredo**	**Ricotta Torta & Cappuccino**
Wednesday	**Rigatoni** (PastaMatic)	**Rigatoni Bolognese**	**Zabaglioni**
Thursday	**Pizza Dough PastaMatic Pizza**	**Baking Pizza**	**Spaghetti** (PastaMatic)
Friday	**Spaghetti Fina** (manual machine)	**Spaghetti Carbonara**	**Bucatino w/ veg.** (PastaMatic)
Saturday	**Pasta Verde** (manual machine)	**Marinara Sauce**	**Cappelini**

See how easy it is to make your own pasta. It's so inexpensive and so good to eat. The varieties of shapes and sauces is endless. Do plan to join us.

CALENDAR /continued

Bruce Springsteen & The E Street Band

Five years ago this fall, a rising, rollicking singer/songwriter turned Ann Arbor on its ear, sending a Hill Auditorium audience into absolute hysteria with his unlikely marriage of Dylan-esque narrative a la Jersey Coast with maniacal, anything-goes rock & roll. A week later, Bruce Springsteen was on the cover of both *Time* and *Newsweek* and was, depending on your source, either "a music industry hype" or "the future of rock & roll." History has borne out the latter claim. More than any other individual, except perhaps Patti Smith, Springsteen is responsible for re-establishing the viability of creative rock & roll when it faced almost certain extinction in the mid-seventies.

8 p.m. Crisler Arena. Tickets $9 & $10. Sold Out.

★ U-M Symphony Band and Wind Ensemble

The U-M's nationally-prominent band plays Aaron Copeland's modern concert classic favorite, "El Salon Mexico." Also on the program: Sweelinck "Mein Junges Leben Hat Ein End," Schwantner ". . . And the Mountains Rising Nowhere," and Bach's Little Fugue in G Minor. H. Robert Reynolds, conductor.

8 p.m., Hill Auditorium. Free.

FILMS

AAFC. CARY GRANT FESTIVAL. "Notorious" (Alfred Hitchcock, 1946) with Ingrid Bergman. MLB 4, 7 p.m. "North by Northwest" (Alfred Hitchcock, 1959) with James Mason, Eva Marie Saint. MLB 4, 8:45 p.m. **CG.** ANIMATION FESTIVAL. Animated shorts, old and new. Old A&D, 7 & 9:15 p.m. **CII.** "Shane" (George Stevens, 1953) with Alan Ladd, Jean Arthur, Jack Palance. AH-A, 7 & 9 p.m. **GAR.** "Plan Nine from Outer Space." Winner of the Golden Turkey Award for the world's worst film. Rm. 100 HH, 7 & 9:50 p.m. "2,000 Maniacs" Room 100 HH, 8:20 p.m. 2 admitted for the price of one. **MED.** "Life of Brian" (Terry Jones, 1979) with Monte Python and Co. MLB 3, 7, 9 & 11 p.m.

4 SATURDAY

★ Fall Horse Show of Hunters and Jumpers: Waterloo Hunt Club

A handsome horse show takes place each year on this peak-of-the-color weekend near Grass Lake, thirty minutes from Ann Arbor. The public is invited.

Showing of the participating hunters and jumpers, all of whom have actually hunted, begins at 8 a.m. Saturday. The day's events culminate in the afternoon with the hunt pair and hunt team competitions when all riders are dressed in formal hunt attire — pinks, tall silk hats, and the whole colorful array. Refreshments (hamburgers) are available on Saturday.

Sunday morning is reserved for a formal hunt for Club members and people who have shown the day before. At 2 p.m. Sunday the public is invited to see an event which features breeding points in horses, followed by a driving competition with colorful carts and governesses.

Admission free. Ringside parking is $10, parking away from ring free. Take I-94 west to the Grass Lake exit (Exit 150), turn right, proceed to Katz Road, the 3rd road on the right. Turn right onto Katz, continue to corner of Glenn. Anyone interested in showing has until Friday, October 3 to call 668-7716 to make arrangements.

"Awareness through Movement" workshop: the Feldenkrais Method

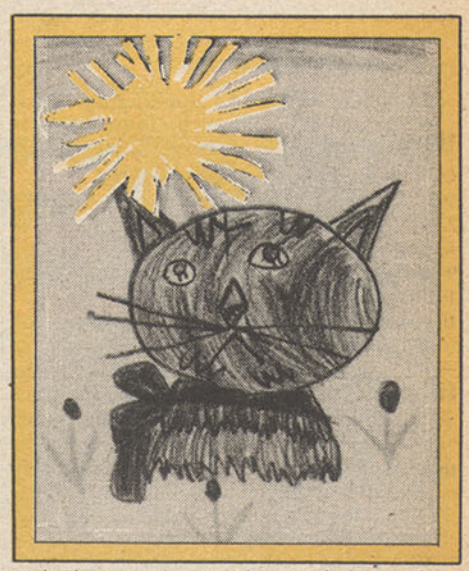
A participatory introduction to the work of Dr. Moshe Feldenkrais, the first European to earn a black belt in judo (1936). He developed his work on movement through teaching himself to walk again after a crippling knee injury. "Awareness through Movement" techniques retrain and develop the central nervous system," according to local workshop coordinator Pamela Peal. "The body learns how to release habitual patterns of movement and muscular tension and discover improved posture, increased awareness and vitality. This gentle method has benefitted thousands of performing artists [including Yehudi Menuhin and Helen Hayes], athletes, people with restricted movement, elder citizens, and others wishing to use more of their human potential." Workshop teacher Edna Sott of the Feldenkrais Guild studied with Feldenkrais for four years and has worked at his institute in Tel Aviv. Sponsored by Gay DeLanghe of the U-M Dance Department.

9 a.m.–5 p.m., U-M Dance Dept., 1310 N. University Court, Studio D. $35 for one day, $55 for two. ($25 and $40 for students.) Call 662-6349.

28th Championship Cat Show: Mid-Michigan Cat Fanciers

A first for Ann Arbor. Saturday is for longhairs, which include Persians, Himalayans, Burmans, Angoras, Main Coons, and more. Cat drawings will be exhibited by local school children. Food and beverages available. Proceeds support M.S.U. feline research.

10 a.m.–5 p.m. Saline Farm Council Grounds, Saline-Ann Arbor Rd. at Pleasant Lake Road. $2, seniors and children $1. 769-1113 or 665-1231.



28th Championship Cat Show (includes cat drawings by local school children) at Saline Farm Council Grounds. Sat. & Sun., Oct. 4-5.

★ Bobbin lace demonstration by Mary McPeek

11 a.m.–1:30 p.m., The Wild Weft, Kerrytown. Free. 761-2466.

Michigan football vs. California

★ Home energy conservation workshop

See 2 Thursday.

1 p.m., Salvation Army Citadel, 100 Arbana. Free.

★ Fashion Trends Then and Now": Briarwood Merchants

New York designer Charles Kleibacker presents vintage fashions from the Thirties and Forties and relates them to current styles.

3 p.m. & 7 p.m., Briarwood Grand Court. Free.

"Dancin' ": Professional Theatre Program

See 3 Friday. 8 p.m.

Ann Arbor Chamber Orchestra

Talented young musicians perform favorites from the world's great composers: Handel's Water Music suites, Mozart's Concerto No. 17 in G, and Haydn's Symphony No. 88 in G. Soloist: prize-winning pianist Tibor Szasz, who has been a guest artist with the Boston Pops.

8:30 p.m., Michigan Theater. For season ticket info and complete schedule, call 996-0066.

FILMS

AAFC. "Treasure of the Sierra Madre" (John Huston, 1948) with Humphrey Bogart, Walter Huston, Tim Holt. MLB 3, 7 p.m. "African Queen" (John Huston, 1951) with Humphrey Bogart and Katherine Hepburn. MLB 3, 9:15 p.m. **CG.** "Women in Love" (Ken Russell, 1970) with Alan Bates, Glenda Jackson. Old A&D, 7 & 9:15 p.m. **CII.** "The Marriage of Maria Braun" (R. W. Fassbinder, 1978) with Hanna Schygulla. In German with subtitles. AH-A, 7 & 9:15 p.m. **MED.** "The Kids Are Alright." 15 years of The Who. MLB 4, 7, 9 & 11 p.m.

5 SUNDAY

28th Championship Cat Show: Mid-Michigan Cat Fanciers

Sunday's show features shorthairs (Abyssinians, Burmese, Manx, Rex, Siamese, and more) as well as housecats of indeterminate breed. See 4

Saturday for additional info. Sunday hours 10 a.m. to 4 p.m.

"Awareness through Movement" workshop: the Feldenkrais Method
See 4 Saturday. 9 a.m.–5 p.m.

★ Apple Pie Run: Ann Arbor Track Club
A "fun and festive" event, according to Track Club president Elmo Morales. The first five to finish in each of ten age group categories wins a pie to share with other finishers.
11 a.m., Huron High School. Register with Don Botsford, Ann Arbor Gymkhana, 415 S. Maple, Ann Arbor 48103 (662-9200).

"Goldilocks and the Three Bears": Ann Arbor Recreation Dept. Mini-Matinee Series
A puppet show and juggler perform for children 4 to 8. One-hour show.
1:30 and 3:30 p.m., Cultural Arts Building, 1220 S. Forest. $2 children, $2.50 adults at Rec. Dept., 2250 S. Seventh (994-2326). Early reservations advised.

Fall Horse Show of Hunters and Jumpers: Waterloo Hunt Club
See 4 Saturday. 2 p.m.

"Dancin' ": Professional Theatre Program
See 3 Friday. 2 & 8 p.m.

FILMS

CG. "Days of Wine and Roses" (Blake Edwards, 1962) with Jack Lemmon, Lee Remick. Old A&D, 7 & 9:15 p.m. **CII.** "Ikuru" ["To Live"] (Akira Kurosawa, 1952). In Japanese with subtitles. AH-A, 7 & 9:30 p.m. **MCTF.** "A Star Is Born" (George Cukor, 1954) with Judy Garland, James Mason. Mich. 8, 10:45 p.m.

6 MONDAY

"Awareness through Movement" workshop: the Feldenkrais Method
See 4 Saturday.
7–10 p.m., Monday and Tuesday. Northside Presbyterian Church, 1679 Broadway. $30 for both evenings ($25 to students). Call 662-6349.

"The Barber of Seville": University Musical Society
Rossini's comic masterpiece performed by one of the country's best traveling opera companies, Boris Goldovsky's Grand Opera Theater 1980. U-M School of Music grad Tenor Larry Vincent, a 1980 grad of the School of Music, plays Alma Viva. In English.
8 p.m., Power Center. Tickets $5 to $9, University Musical Society, Burton Tower. 665-3717.

The Feelies: Tidal Wave Showcase Series
"Crazy rhythms," the title track from the New Jersey new wave quartet's first LP on Stiff Records, is an apt description for the band's music overall. Dense, textured, pulsating rhythms abound and lyrics like "the boy with perpetual nervousness" fill what space remains. It's modern Devo-inspired dance music that generates a similar kind of "where-do-I-fit-in?" sense of isolation from fast, hi-tech living.
9:30 p.m., Second Chance, 516 E. Liberty. Tickets (prices not set) at Discount Records, Schoolkids', Wherehouse, and CTC outlets. 665-4755.

FILMS

AAFC. "Bunny Lake Is Missing" (Otto Preminger, 1965) with Laurence Olivier, Carol Lynley, Noel Coward. AH-A, 7 p.m. "Gun Crazy" (Joseph H. Lewis, 1950). Couple-on-the-run thriller. AH-A, 9 p.m. 2 admitted for the price of 1. **CG.** JAPANESE FILM SERIES. "The Life of Oharu" (Kenji Mizogouchi, 1966). Life of 18th c. courtesan. Old A&D, 7 p.m. Free. "The Devil's Wanton" (Ingmar Bergman, 1948). Old A&D, 9 p.m. Free. **MCTF.** "A Star Is Born." (See 4 Sunday.) Mich. 4:45 & 7:30 p.m.

7 TUESDAY

★ U-M Women's Field Hockey vs. Eastern Michigan
4 p.m., Ferry Field. Free.

"The Barber of Seville": University Musical Society
See 6 Monday. 8 p.m.

FILMS

AAFC. "Rolling Thunder" (John Flynn, 1977). With William Devane, Tommy Lee Jones. AH-A, 7 & 9 p.m. **CG.** "Dial 'M' for Murder" (Alfred Hitcock, 1954) with Grace Kelly, Robert Cummings, Ray Milland. Old A&D, 7 & 9:05 p.m.

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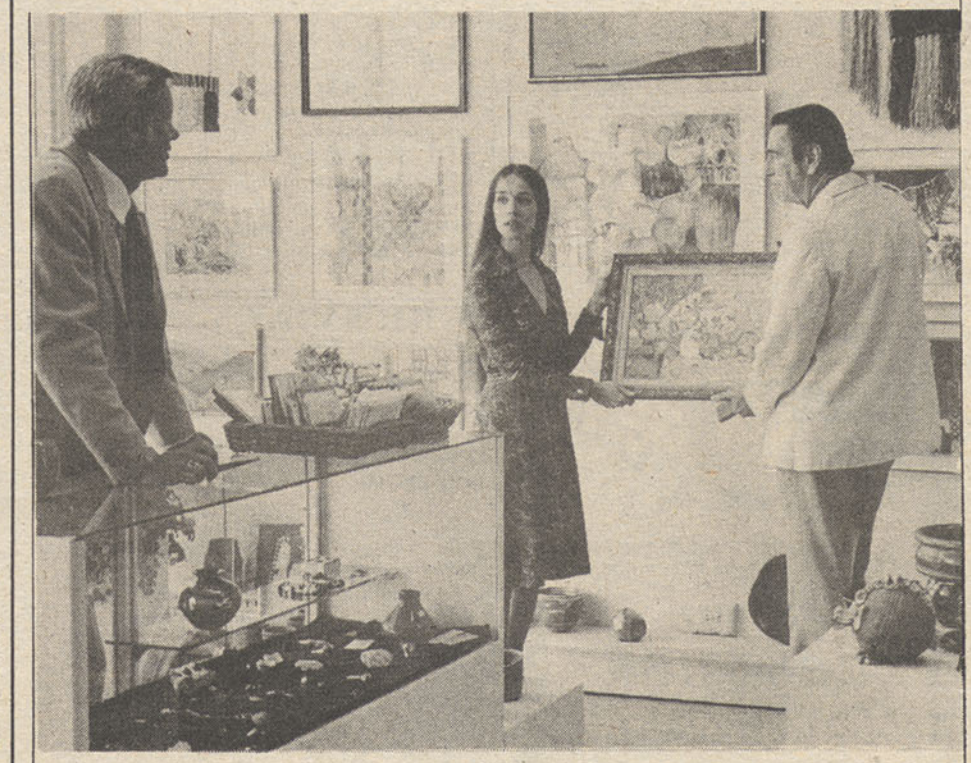

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CALENDAR /continued

8 WEDNESDAY

★ **Sixteen Hands Fifth Anniversary Celebration**
Reception at the cooperatively-run crafts gallery, with an exhibit of past member's work. Wine and cheese.
4–10 p.m., Sixteen Hands, 119 W. Washington.

★ **Ann Arbor Symphony**
Two U-M Faculty members, both internationally-acclaimed soloists, perform with Ann Arbor's community symphony in a program that includes Brahms' especially beautiful Concerto in A Minor for violin and cello. Angel Reyes is the violinist; the cellist is Samuel Mayes, former first chair cellist with the Philadelphia Orchestra. Also on the program: Beethoven's Overture to Coriolanus and Dvorak's Symphony No. 8 in G Major.

The Ann Arbor Symphony is composed largely of professional musicians and funded by the Michigan Council for the Arts, the Musicians' Trust Fund, the symphony's own Women's Association, and contributions from business and individuals. Edward Szabo is musical director. Now in its 52nd year, the Symphony maintains its tradition of giving free concerts—"the community giving to the community," as its promoters like to think of it.
8:30 p.m., Power Center. Free.

FILMS

AAFC. "The Kids Are Alright." 15 years of The Who. AH-A, 6:30 & 10:15 p.m. "Quadrophenia." Mods and Rockers violence to the music of The Who. AH-A, 8:15 p.m. **CG.** "The Wild Bunch" (Sam Peckinpah, 1969) with William Holden, Robert Ryan, Ernest Borgnine. Old A&D, 7 & 9:40 p.m. **CII.** "Man on the Roof" (Bo Widerberg, 1977). Arty detective thriller. In Swedish with subtitles. MLB, 3, 7 & 9 p.m.

9 THURSDAY

Rummage Sale: First Baptist Church
8:30 a.m.–5 p.m., First Baptist Church, 502 E. Huron.

★ **Home energy conservation workshop**
See 2 Thursday.
7:30 p.m., Bethel A.M.E. Church, 900 Plum. Free.

Ballet Folklorico Mexicano
Colorful panorama of Mexican songs and dances, with music by mariachi, marimba, and Jarocho bands.
8 p.m., Power Center. Tickets $5–9 at University Musical Society, Burton Tower, 665-3717.

★ **"The Continuum of Creativity": U-M Institute of Gerontology Lectures on Creativity and Aging**
Keynote lecture by John A. B. McLeish, author of "The Ulyssean Adult." He speaks on creativity and the aging, drawing from his own experience (he is 66) and that of great artists. He explores how artists' work changes with age, relating it to their changing attitudes to life.
8 p.m., Rackham. To receive complimentary tickets, call Donna Goodrich, 764-3493.

"Kennedy's Children": Canterbury Stage Company
Robert Patrick's off-Broadway drama focusses on five people in a New York bar as they recount their activities in the Sixties and relate them to their present lives in the mid-Seventies, exploring their apathy and sense of being frozen in life. Commemorating the Peace Corps' 20th anniversary.
8 p.m., Canterbury Loft, 332 S. State. $3 donation appreciated but not required. 665-0606.

FILMS

AAFC. "Mean Streets" (Martin Scorsese, 1973) with Robert DeNiro, Harvey Keitel. Overlooked sleeper. Mich., 4, 7 & 9 p.m. **CG.** "Black Orpheus" (Marcel Camus, 1959). Modern Orpheus at Rio Carnival. In Portuguese with subtitles. Old A&D, 7 & 9:05 p.m. **MED.** "Phantom of Paradise" (Brian De Palma, 1974). Rock musical satire of horror films. Nat Sci, 7 p.m. "The Birds" (Alfred Hitchcock, 1963). Nat Sci, 9 p.m.

10 FRIDAY

★ **Rummage sale: First Baptist Church**
8:30 a.m.–1 p.m., First Baptist Church, 502 E. Huron.

Internationally-acclaimed U-M soloists, Samuel Mayes and Angel Reyes perform at Power Center, Wed., Oct. 8.

Fall Fashion Show
John Kelly (of Channel 7's "Kelly and Company" emcees the show, which features fall fashions from Jacobson's for men, women, and children. The afternoon includes a social hour with a classical trio, light lunch, and door prizes. Sponsored by the Washtenaw County Hairdressers' Association as a service project to benefit the Mott/Women's Hospital newborn nursery.
1–4 p.m., Barton Hills Golf Club. Tickets $20 from Dwight Edwards, Community Relations Office, Mott Children's Hospital, Box 66, Ann Arbor 48109.

★ **U-M Men's Cross Country vs. Michigan State**
4 p.m., Michigan Golf Course. Free.

★ **Halloween make-up demonstration**
Count Damien, magician and make-up consultant, shows how to be Dracula or any character you want. Between demos he offers free personal consultations, giving a sketch, together with materials list and directions.
6–10 p.m., The Magic Shoppe, Maple Village shopping center. Free.

★ **AstroFest Tenth Anniversary Program**
Notes on the occasion from festival coordinator and space freak extraordinaire Jim Loudon: "Once upon a time I taught an astronomy course at the U-M Residential College. I was supposed to do a lab (by definition an absurdity—what do you do, tell the students to dissect a star?) and I thought I'd show them some excellent films from NASA and other sources. At the very last minute I thought, 'What the heck—why not open them to the public, too?' So I put up a few ads. Little did I know what the response would eventually be. The first showing attracted about 50 people, mostly my students, who were *required* to be there. But within a few years, there were so many that we had to move from the R.C.'s 200-seat auditorium to a much bigger one. By then we were the *University of Michigan Astronomical Film Festival.* I had started talking about the films and other astronomy/space subjects. I wish I could claim it's me that interests the audience, but I think it's the subject. People are starved for information on the truly incredible things we're learning about the Universe around us, *if* somebody will give it to them in understandable terms—which may take awhile. I often talk for two or three hours, from starting out at the very beginning of a subject to leading my audience up to the very frontiers of our understanding of it, so they can enjoy sharing the full level of confusion and ignorance felt by the top experts in that subject!

"So here it is, the tenth anniversary of what's now called "Astrofest" (since it's no longer strictly just films). We keep filling a hall that seats over half a thousand people.

"To thank you all properly, we've tried to create a very special show, beginning with 'Man in Space,' a classic Walt Disney film from 1956 (the year before Sputnik). It was the first inkling for millions of people that the Space Age could possibly happen in their very own lifetimes. Then we'll have some surprises, including some almost unobtainable and utterly spectacular animations of the current magnificent Voyager missions to

the outer planets and their incredible moons. After the intermission comes an equally rare item: 'Mars in 3-D,' prepared by the Viking Lander Imaging Team. (We'll provide the glasses you need to view it.) On top of all that, there's the Space Freaks' Trivia Quiz III, in which people can win amazing prizes for correct answers to questions like 'Name the first spacecraft to carry turtles to the Moon' and 'Who is Valentina Tereshkova's husband?' "

7:30 p.m., Modern Languages Building, Aud. 3. Free. Come early for Trivia Quiz. Papers given out at 6:30, collected by 8.

Aikido demonstration by Gozo Shioda

An event eagerly anticipated by martial arts enthusiasts. One of the world's leading practitioners of Aikido (a martial art sometimes likened to "moving Zen") has come from Tokyo to give a demonstration in Ann Arbor and visit the Detroit North American Aikido center in Detroit.

Gozo Shioda, a frail, ascetic-looking 65-year-old man weighing less than 110 pounds, will, among other things, repel attackers, sometimes several at once, by redirecting their momentum and hurling them across considerable distances.

Aikido is a martial art based on the traditions of the aristocratic samurai, the Japanese warrior class. During the long and relatively peaceful Tokugawa dynasty beginning in the 17th century, the samurai developed martial arts from mere practical fighting techniques into a discipline appreciated for spiritual achievement. Fighting styles were kept secret by samurai clans for centuries, but after 1868, when Japan's feudal era ended, many samurai started teaching their secret martial arts techniques in order to earn a living. Aikido was begun when Morihei Uyeshiba (the leading pupil of the *aikijutso* school, which stresses the importance of coordinating one's reaction to an attack to its direction and power) sought to reconcile his interest in the martial arts with his deep spiritual beliefs. In 1925 he had a transcendent experience in which he saw that *aikijutsu's* principles of harmony could help man understand his relationship with the universe and achieve world peace. An old idea of martial arts had been that the true spirit of martial arts knows no defeat. To Uyeshiba, "never defeated" meant "never fighting." The inner principles of martial arts, he felt, were based on God's love; they didn't mean felling opponents—in fact, in his *aikido* style, opponents and the competitive spirit were unimportant. The spirit of Aikido means becoming free of all desire—for position, fame, property, and strength. Aikido literally means "the way of harmony through universal power."

Aikido demonstration by master Gozo Shioda at Central Campus Rec. Bldg. Fri., Oct. 10

Gozo Shioda began studying under Uyeshiba in 1933 and took charge of the Tokyo Aikido school, the Yoshinkan, in 1954. The school attracted thousands of students and eventually sent instructors out into the rest of the world. Shioda sent his most accomplished pupil, 7th degree black belt Takashi Kushida, to Detroit in 1973, to establish Aikido clubs and teach students in Michigan and Ohio cities. He directs the large U-M Aikido club. After seven years in Michigan, he has invited his teacher to come from Japan and inspect his progress.

8 p.m., Central Campus Recreation Building. For tickets ($5) call 1-837-3350. Limited seating; make reservations early.

Dixie Dregs: U-M Office of Major Events

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CALENDAR / cont.

dual identity. A true "fusion" group, the band merges a serious, exploratory jazz and classical direction with a playful, humorous country-rock edge.

8 p.m. Power Center. Tickets ($7.50) at the Michigan Union Box Office and all CTC outlets. 763-2071.

"Kennedy's Children": Canterbury State Company
See 9 Thursday. 8 p.m.

The First Ann Arbor New Wave Music Festival

A two-day festival featuring seven of the best of Ann Arbor's current new wave crop, including Ragnar Kvaran, the Same Band, The Flexibles, Teenage Rage, Service, Gary Pryka & the Scales, and Lobsters Gorilla. Ragnar Kvaran, organizers of the festival, have two singles on Stigmata Records and are featured on the "Declaration of Independents" LP on Ambition/Stiff along with Root Boy Slim, Robin Lane & the Chartbusters and others. Festival spokesman Alan Goldsmith stresses that the original music being presented will pleasantly surprise listeners who may be predisposed against "new wave."

"New Wave" is an overused, inadequate term applied to music which invokes the rudiments of late Fifties/early Sixties rock & roll and either 1) simply recycles that sound, or 2) builds upon it, fusing it with other existing forms and/or new ideas to create a music that truly reflects its own time — the early Eighties.

9:30 p.m. Star Bar. 109 N. Main. $3 at the door. 994-0356.

FILMS

AAFC. "Dawn of the Dead" (George Romero, 1979). Flesh-eating zombies storm a shopping mall. MLB 4, 7 & 9:30 p.m. **CG.** "Pickpocket" (Robert Bresson, 1963). Old A&D, 7 p.m. "Une Femme Douce" (Robert Bresson, 1969). Adaptation of Dosteovsky with Dominique Sandra. Old A&D, 8:15 p.m. Both films $2. **CII.** "The Barefoot Contessa" (Joseph Mankiewicz, 1954) with Humphrey Bogart and Ava Gardner. AH-A, 7 p.m. "Sunset Boulevard" (Billy Wilder, 1950) with Gloria Swanson, William Holden, Erich von Stroheim. AH-A, 9:15 p.m. **GAR.** "Allegro Non Troppo" (Bruno Buzzetto, 1977). Animated; imaginative interpretation of music and image. Rm 100 HH, 7 & 9 p.m. $2. **MED.** "Forbidden Planet" (Fred Wilcox, 1956). Sci-fi based on The Tempest, with Walter Pidgeon and Anne Francis. 7:30 p.m., Nat Sci. "THX-1138" (George Lucas, 1971). More sci-fi. 9:40, Nat Sci.

11 SATURDAY

★ **U-M Women's Field Hockey: Michigan Invitational**
9 a.m., Ferry Field. Free.

★ **Tatting demonstration by Dorothy Lamming**
11 a.m.-1:30 p.m., The Wild Weft, Kerrytown (415 N. Fifth Ave.). Free.

Michigan football vs. Michigan State

★ **Halloween make-up demonstration**
See 10 Friday
6–10 p.m., The Magic Shoppe, Maple Village shopping center. Free.

Ars Musica

The only resident Baroque orchestra in this country to play on original instruments, Ann Arbor's Ars Musica has grown into a performing group of national significance. Its fresh, richly detailed approach to Baroque music is distinctive and, for many, compelling. This season's four concerts include all six of Bach's extremely popular Brandenburg Concertos. No. 2 and No. 5 are on the program tonight, along with Muffat, Concerto Grosso; Marini, Balletto Secondo; and Zelenka, Ouverture Hipocondria. St. Andrew's Church is well suited to Baroque music, which doesn't fare well in heavily curtained and carpeted concert halls.

8 p.m., St. Andrew's Episcopal Church, 306 N. Division. $7 (season ticket $20, $30 including original-instruments Messiah in Dec.) at Liberty Music Shop or by mail to Ars Musica Tickets, Box 7473, Ann Arbor 48107. 662-3976. Limited seating, early reservations advised.

"Kennedy's Children": Canterbury Stage Company
See 9 Thursday. 8 p.m.

Bob Marley & the Wailers with the I Threes: U-M Office of Major Events

The story of the Wailers' rise to international prominence from their humble beginnings in Jamaica in 1964, has been the story of a Third-World band struggling in the white man's music industry. Their signing with Island in 1972 was a first for a reggae group. It allowed them to make the American album charts by 1976 (with "Rastaman Vibration") and the British Top-10 singles chart with "Jamming" in 1977. Marley is now

Bob Marley and the Wailers at Hill Auditorium, Sat., Oct. 11.

considered the Third-Worlds' first Superstar, and he reflects the political meaning of that title through themes of confrontation and struggle in his songs. The band, which originally included Peter Tosh, features Jamaica's hottest rhythm section (brothers Familyman and Carlton Barnett on bass and drums) and the I Threes on backing vocals.

8 p.m. Hill Auditorium. Tickets $8.50, $7.50, & $6.50 at the Michigan Union Box Office and all CTC outlets. 763-2071.

The First Ann Arbor New Wave Music Festival

See 10 Friday. 9:30 p.m.

Motor City Theatre Organ Society Open House at the Michigan Theatre. Sun., Oct. 12.

FILMS

AAFC. "The Front" (Martin Ritt, 1976) with Woody Allen, Zero Mostel, and Herschel Bernardi. MLB 3, 7 & 10:20 p.m. "Point of Order" (Emile de Antonio, 1964). Documentary on 1954 Army-McCarthy hearings. MLB 3, 8:40 p.m. **CG.** "Fiddler on the Roof" (Norman Jewison, 1971) with Topol, Molly Picon. Old A&D, 7 & 10 p.m. **CII.** "Thunderball" (Terence Young, 1965). Vintage James Bond with Sean Connery. AH-A, 7 & 9:15 p.m. **GAR.** "Allegro Non Troppo." See 10 Friday. **MED.** "Muppet Movie" (James Frawley, 1979) with Kermit the Frog, Miss Piggy, and other Muppet superstars, along with cameo appearances by the likes of Steve Martin, Orson Welles, Richard Pryor, and Bob Hope. MLB 4, 7:30 & 9:30 p.m.

12 SUNDAY

★ "Fall Color on Embury Road": Washtenaw County Parks nature walk

Embury Road next to Park Lyndon not only supports a wealth of unusual flora, it is one of those scenic rural roads which provides some of the best fall color.

10 a.m., meet in the north parking lot, Park Lyndon, N. Territorial 1 mi. east of M-52.

Second Sunday Open House: Motor City Theater Organ Society

A short pop concert by Enid Markey and a chance for the public to see the big theater organ up close and even play it.

10 a.m., Michigan Theater, Liberty at Maynard. Small donation requested.

Glacier Hills Retirement Center Open House

Refreshments and tours of the life-care facility designed for persons 65 and over. It has 225 apartments and an attached nursing center.

2–5 p.m., Glacier Hills, 1200 Earhart Rd. 663-5202.

Washtenaw Community College Family Day

In celebration of the opening of the college's Family Education Center, designed by architect David Osler to house the child care center and classrooms for the child care worker program. There'll be a magic show with Daryl and Kay Hurst, games for kids, clowns, songs, refreshments, and a photographer on hand for family portraits. Call 973-3624 for information on the center's many programs for families, including classes for parents and children to take together.

1–5 p.m., Family Education Center near the Clark Road entrance to the college. Free.

Friends of Four-Hand Music workshop

Come play piano duets or two-piano duos. Featured performance in Saint-Saens "Danse Macabre" in a two-piano, eight-hand arrangement with bones accompaniment.

2 p.m., 2027 Hill. Free. 663-3942.

"Artist's Hour": Ann Arbor Art Association

A chance for people to talk to artists about their work, featuring the two artists shown in the Association's exhibit gallery this month. Lula Nestor does large abstract watercolors; James McMurry's clay sculptures, which frequently include stone and bronze, were recently shown at Pewabic Pottery's gallery.

1:30 p.m., Ann Arbor Art Association, 117 W. Liberty. Free. 994-8004.

Ann Arbor Community Singers

An open community sing of Bach's Mass in B Minor. Carl Daehler conducts; scores and refreshments provided along with accompaniment by a small orchestra.

2 p.m., First United Methodist Church, 120 S. State. $1. 764-1375.

"Kennedy's Children": Canterbury Stage Company

See 9 Thursday. 2 & 8 p.m.

Cellist Mstislav Rostropovich: University Musical Society

Recital by a man called "the world's greatest cellist, possibly the greatest ever."

8:30 p.m., Hill Auditorium. Tickets ($5–12.50) at University Musical Society, Burton Tower. 665-3717. Early reservations advised.

FILMS

AAFC/CG. LES BLANK NIGHT. Documentary director Les Blank talks between showings of his films, which include "Wernor Herzog Eats His Shoe," "Garlic Is as Good as Ten Mothers" (a film about garlic, set in kitchens and shown in Aromaround), and "The Blues According to Lightnin' Hopkins" (all at 7 p.m.) and "Always for Pleasure" (an insider's look at the Mardi Gras) and "Hot Pepper" (a documentary on Clifton Chenier, superstar of Cajun music) at 9:45. Talk at 8:45. AH-A. **CG.** "The Way We Were" (Sidney Pollack, 1970) with Barbra Streisand, Robert Redford, Michigan, 1, 7 & 9 p.m. **CII.** "Ashes and Diamonds" (Andrez Wajda, 1958) about a Polish resistance fighter, won raves from N.Y. Times. In Polish with subtitles. 7 & 9 p.m.

13 MONDAY

★ Italian Fiesta Week: Kitchenport

Free demonstrations and samples of Italian cooking featuring homemade pasta from the automatic PastaMatic and manual machines.

10 a.m.: ravioli. Noon: ravioli bolognese. 2 p.m. cannoli and espresso. Kitchenport, Kerrytown (415 N. Fifth Ave.).

★ University Philharmonia Orchestra

This concert marks the debut of popular string teacher Paul Makanowitzky as conductor of the School of Music's second orchestra, which is attracting some especially talented students because of him. Makanowitzky has a flair for Romantic music, we're told, so this program should be right up his alley: Beethoven, Coriolan Overture; Wagner, Prelude to "The Meistersingers of Nuremberg; and Tschaikowsky, Romeo and Juliet Overture.

8 p.m., Hill Auditorium. Free.

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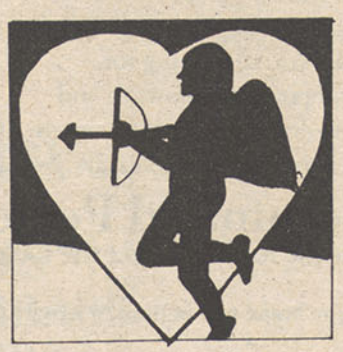
Catsplay April 15-19

Mel Winkler in **I Can't Hear The Birds Singing** Feb. 11-15

Philip LeStrange/Kathleen Klein
Spring Awakening Oct. 22-26



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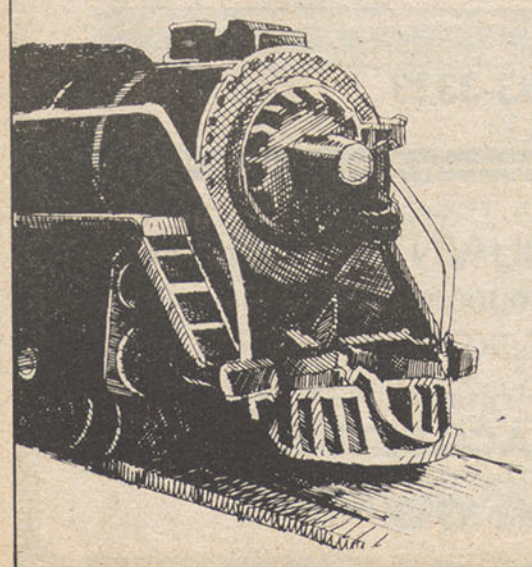

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CALENDAR /continued

The English Beat with Special Guests: Tidal Wave Showcase Series

A relatively new band, The Beat plays "ska," the much faster cousin of modern Jamaican reggae. This bouncy, infectiously danceable music is being popularized by other English bands such as the Specials, the Selecter and Madness. Not to be confused with "The Beat," Bill Graham's new power-pop band from San Francisco.

9:30 p.m. Second Chance. 516 E. Liberty. Tickets $6.50 advance/$7.50 at the door. Available at Discount Records, Schoolkids', Wherehouse & all CTC outlets. 665-4755.

FILMS

AAFC. "The Crimson Kimono" (Samuel Fuller, 1959). Thriller set in L.A.'s Little Tokyo. AH-A, 7 p.m. "Underworld, U.S.A." (Samuel Fuller, 1961) with Cliff Robertson. AH-A, 8:45 p.m. 2 for the price of 1. **CG.** "Sawdust and Tinsel" (Ingmar Bergman, 1953). Old A&D, 7 & 9 p.m.

14 TUESDAY

★ **Italian Fiesta Week: Kitchenport**

Italian cooking demonstrations, with free samples.

10 a.m.: fettucini. Noon: fettucine Alfredo. 2 p.m.: ricotta torta and cappucino. Kitchenport in Kerrytown (415 N. Fifth Ave.). Free.

★ **U-M women's field hocky vs. Albion**

4 p.m., Ferry Field. Free.

Smithsonian Chamber Players: University Musical Society

Baroque and early Classical music played on early instruments in the Smithsonian collection.

8:30 p.m., Rackham Auditorium. Tickets ($5–8) at University Musical Society, Burton Tower. 665-3717.

FILMS

AAFC. LUIS BUNUEL FESTIVAL. "That Obscure Object of Desire" (Bunuel, 1977). Frustrated lover is driven to bizarre extremes. With Fernando Rey. AH-A, 7 & 10:20 p.m. "Nazarin" (Bunuel, 1958). Idealistic young priest is preordained to defeat. Best Film Award at Cannes. In Spanish with subtitles. AH-A, 8:40 p.m. **CG.** "The Bicycle Thief" (Vittorio de Sica, 1947). Influential neo-realist masterpiece. In Italian with subtitles. Old A&D, 7 & 9:05 p.m. **CII.** "Kuhle Wampe" (Slatan Dudow, 1932). Problems of an unemployed worker and family, seen from a Communist point of view. Screenplay by Brecht. In German with subtitles. MLB-3, 7 & 9 p.m.

15 WEDNESDAY

★ **Italian Fiesta Week: Kitchenport**

Free demonstrations and samples of Italian cooking including homemade pasta.

10 a.m.: rigatoni. Noon: rigatoni bolognese. 2 p.m.: zabaglione. At Kitchenport in Kerrytown (415 N. Fifth Ave.). Free.

★ **U-M women's volleyball vs. Western Michigan**

7 p.m., Central Campus Recreation Building. Free.

Al Jarreau: U-M Major Events Office

Winner of every conceivable award for male vocalists, Al Jarreau is probably as good as there is anywhere right now. His voice not only has a ridiculously wide range but is agile enough, when he scats, to turn quick corners and, seemingly, somersaults. He has a particular knack for writing great, appropriate lyrics to jazz standards, notably Dave Brubeck's "Take Five" and Chick Corea's "Spain." If anyone can approach the legacy of the late Eddie Jefferson, it's Al Jarreau.

8 p.m. Hill Auditorium. Tickets $9.50, $8.50 & $7.50 at Michigan Union Box Office and all CTC outlets. 763-2071.

Koko Taylor and her Blues Machine

For a rompin,' stompin,' good-time show, few women can outsing Koko Taylor. Her career began in her home town of Memphis with the church choir. She left for Chicago when she was eighteen and soon was singing with established stars like Buddy Guy, Junior Wells, Elmore James, Magic Sam, Howlin' Wolf and Muddy Waters. In 1965, she scored a million-selling hit with the immortal "Wang Dang Doodle."

9:30 p.m. Rick's American Cafe, 611 Church St. Tickets $3.50 advance/$4.50 at the door. Available at Discount Records, Schoolkids', Aura Sounde, and at Rick's. 665-4755.

FILMS

AAFC. "The 400 Blows" (Francois Truffaut, 1959). Jean-Pierre Leaud as the troubled boy Antoine Doinel. In French with subtitles. AH-A, 7 & 10:30. "Stolen Kisses" (Truffaut, 1968). Further adventures of Antoine Doinel. With Jean-Pierre Leaud, Delphine Seyrig. In French with subtitles. AH-A, 8:45 p.m. **CG.** "Footlight Parade" (Lloyd Bacon, 1933) with Ruby Keeler, James Cagney, Joan Blondell. Extravagant production numbers by Busby Berkely. Old A&D, 7 & 9:15 p.m.

Koko Taylor at Rick's American Cafe. Wed. Oct. 15.

16 THURSDAY

★ **Italian Fiesta Week: Kitchenport**

Demonstrations and free samples right in the store.

10 a.m.: pizza dough. Noon: pizza. 2 p.m.: spaghetti. Kitchenport in Kerrytown (415 N. Fifth Ave.). Free.

★ **"When Does Unhappiness Become Depression?": Friends of University Hospital luncheon**

Talk by Dr. Bernard Carroll, professor of psychiatry and associate director of the Mental Health Research Institute.

11:30 a.m., North Campus Commons. Purchase lunch in cafeteria and meet in an adjoining room. Free. Call Rachel Evans, 665-3256 for reservations.

"Health Care Costs: Can They Be Contained?": Ann Arbor Trust "Lunch and Learn" series

Robert Laverty, president of the Catherine McAuley Health Center (including St. Joe's), speaks.

Noon, Campus Inn Regency Room. $5 includes lunch. Call 994-5555, ext. 206 for reservations.

★ **U-M women's volleyball vs. Windsor**

7 p.m., Central Campus Recreation Building. Free.

★ **Ann Arbor Energy Steering Committee meeting**

A chance for citizens to participate in the development of the city's energy policy. Agenda includes task force progress reports on renewable resources, transportation and land use, building retrofits, new construction and site design, and promotion.

7:30 p.m., City Hall second floor council chambers.

Euripedes "The Bacchae"

Marionette performance by Peter Arnott, chairman of Tufts' Department of Theater, who has earned a national reputation for his one-man marionette performances of theater classics. He builds, costumes, and operates the marionettes himself, and people who have seen his earlier performances in Ann Arbor say his voice is so versatile and his puppeteering so subtle, you forget his characters are only puppets.

8 p.m., Residential College Auditorium. Tickets $2 at the door. 763-0176.

★ **"Creativity and Aging: A Literary Perspective": U-M Institute of Gerontology lecture series**

May Sarton, distinguished American poet and novelist, speaks.

8 p.m., Rackham. See 9 Thursday for ticket info.

"We Can't Pay, We Won't Pay": Extra Crunchy Theater

Midwestern premier of the comedy about angry consumers by Dario Fo, radical Italian playwright, actor, and director. Billed as "a

housewives' confrontation of inflation a al 'I Love Lucy' and Jackie Gleason's 'The Honeymooners,' " and played largely by members of the Residential College Brecht ensemble.

8 p.m., Canterbury Loft, 332½ S. State. Tickets ($3) at the door. 665-0606.

FILMS

AAFC. "Touch of Evil" (Orson Welles, 1958) with Charlton Heston, Janet Leigh, and Welles in a nightmare masterpiece. Grand prize winner at Cannes. Original long version. Michigan, 4, 7 & 9:30 p.m. **CG.** "The Married Woman" (Jean Luc Godard, 1965). In French with subtitles. Old A&D, 7 & 9 p.m. **MED.** "My Fair Lady" (George Cukor, 1964) with Rex Harrison, Audrey Hepburn. AH-A, 7:30 p.m.

17 FRIDAY

Panel Discussion on Women's Health Issues: National Women's Health Network

The National Women's Health Network, which is the only national consumer organization devoted exclusively to women's health issues, meet in various cities and open their meetings to the general public. The Network's October board meeting is in Ann Arbor, and numerous feminist luminaries will be on hand to talk with, including Barbara Seaman ("Women and the Crisis in Sex Hormones," about estrogen in drugs), Gene Corea ("The Hidden Malpractice," a history of medical malpractice in the U.S.), and Norma Swinson of the Boston Women's Health Collective, and one of the authors of the immensely popular "Our Bodies, Our Selves." Panel discussion co-sponsored by the School of Public Health.

Former Ann Arborite Belita Cowan is the Network's executive director. The organization first alerted the public to the misuse of D.E.S. as a "morning-after" pill. It has given legal help to D.E.S. daughters and lobbied to force drug manufacturers to provide printed cancer warnings on estrogen drugs used during menopause.

9 a.m., School of Public Health, 109 Observatory. 994-2402. 6 p.m. potluck, 1125 Michigan. 9 a.m.-6 p.m. Sat & Sun: Board Meeting in School of Public Health Faculty Lounge.

★ **Italian Fiesta Week: Kitchenport**

Italian cooking, with free demonstrations and samples.

10 a.m.: spaghetti fina. Noon: spaghetti carbonara. 2 p.m.: bucatino with vegetables. Kitchenport in Kerrytown (415 N. Fifth Ave.).

Panel discussion on Women's Health Issues at School of Public Health. Fri., Oct. 17.

Used book sale: Colombian-American Friends

Annual event of the international adoption agency includes many categories of books and the Friends' cookbook, "Fiesta, A Guide to Latin American Cuisine." $1 for hardcovers, $.30 for paperbacks. Half price from 4 to 6 p.m.

11 a.m.-6 p.m., 331 Thompson at William. 489-0380.

★ **"Dr. Chase's Ann Arbor, 1858"**

Talk by Russell Bidlack, Ann Arbor historian and dean of the School of Library Science, in a special program to mark the publication of a limited facsimile edition of Dr. A. W. Chase's pamphlet "A Guide to Wealth." Also featured: refreshments, made from recipes in the booklet, and displays. Sponsored by the Friends of the Ann Arbor Public Library, publishers of the 50-page volume ($1), which will be on sale for the first time.

7:30 p.m., Ann Arbor Public Library, Fifth and William. Free.

Sophocles' "Antigone"

Another marionette performance by Peter Arnott. See 16 Thursday. 8 p.m.

"Gentle Birth" slide presentation

Non-medicated birth similar to the Leboyer method, presented by Laurie Gailunas, Ann Arbor representative of the Pregnancy and Natural Childbirth Center in Los Angeles.

7:30 p.m., New Fire Station conference room (2nd floor). Free.

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- Real Estate Finance
- Real Estate Statutory Institute
- Starting Your Own Business: Legal Considerations

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- Being Single
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- The Single Parent
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- Financial Planning—You and Your Money
- Saving Taxes Through Tax Sheltered Investments

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- Taking Good Photos Everytime
- Photography for Children

Women's Programs
- Financial Planning for Women in Transition

Programs offered by the Community Services Office at the College include seminars, workshops, several session programs. They are offered on the Main Campus and at the College's Ypsilanti Center. Questions regarding the classes should be directed to WCC staff at (313) 482-2230. Advanced registration is requested for all classes by calling the same number. Call today for starting dates, fees and class location.

Washtenaw Community College
4800 E. Huron River Drive P.O. Box D-1
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WASHTENAW COMMUNITY COLLEGE

KIWANIS TRAVEL AND ADVENTURE SERIES

Second Annual Travel & Adventure Series Beginning Soon

Time now to reserve your season tickets for the 1980-81 program.

Sunday, October 19, 1980 - "Welcome to Ireland" by Bill Kennedy
Sunday, November 16, 1980 - "Hawaii" by Don Cooper
Sunday, January 18, 1981 - "The Gates of Jerusalem" by Hal McClure
Sunday, February 15, 1981 - "Byways of France" by Bob Ditta
Sunday, March 22, 1981 - "Switzerland" by Robert O'Reilly
Sunday, April 19, 1981 - "Kenya - The African Dream" by Dennis Burkhart

The shows are color film with live narration presented in Ann Arbor's beautiful Michigan Theater. An organ recital on the Michigan Barton Organ preceeds each show at 2:30 pm. Showtime is at 3:00 pm.

☐ Please send the following season tickets:____Adult tickets at $18.00 each;
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Make checks payable, and mail to: Kiwanis Club of Ann Arbor Western, c/o 202 E. Washington, Suite 202, Ann Arbor, MI 48104. For ticket info phone 668-8480 Mon.-Sat. 2-6 pm

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CALENDAR /continued

"We Can't Pay, We Won't Pay":
Extra Crunchy Theater
See 16 Thursday. 8 p.m.

FILMS

AAFC. CARY GRANT FESTIVAL. "Mr. Lucky" (H. C. Potter, 1943) with Cary Grant, Laraine Day. MLB-3, 7 p.m. "Philadelphia Story" (George Cukor, 1940) with Grant, Katherine Hepburn, and Jimmy Stewart. MLB-3, 9 p.m. **CG.** "The Lacemaker" (Claude Goretta, 1977). With Isabelle Huppert in a memorable performance as a briefly-blooming wallflower. AA premiere. In French with subtitles. Old A&D, 7 &9 p.m. **CII.** "Bingo Long's Traveling All Stars" (John Badham, 1976). Baseball comedy with James Earl Jones, Richard Pryor and Billy Dee Williams. AH-A, 7 & 9 p.m. **MED.** "An American in Paris" (Vincente Minnelli, 1951). Musical with Gene Kelly, Leslie Caron. Nat Sci, 7:30 & 9:45 p.m. **GAR.** "The End of August at the Hotel Ozone" (Jan Schmidt, 1966). Allegory set in a run-down hotel after a world nuclear war. In Czech with subtitles. Room 100 HH, 7 & 9 p.m.

18 SATURDAY

Newport School Great Pumpkin Run
The Newport PTO sponsors this fall color run (1, 3, and 5-mile distances), followed by cider, donuts, and a pumpkin sale. For the whole family. Trophies and prizes to be awarded. T-shirts $4.
10 a.m., Newport Elementary School, 2775 Newport Rd. Fees $1 for 1 mile, $3 for 3 and 5 mile. Entry forms at sports stores, the "Y," the public library, and Newport School.

American Heritage Quilt Exhibit and Craft Fair: United Methodist Women
Over 50 quilts (including many antique ones) on display, along with a sale of quilted items like pillows, aprons, baby gifts, and other crafts. Quilt supplies (templates, kits, accessories) also on sale.
10 a.m.–5 p.m., First United Methodist Church, 120 S. State. Admission $1, children free. Lunch served 11 a.m.–2 p.m. Bake sale with free coffee and tea. 971-8940.

★ Italian Fiesta Week: Kitchenport
Italian cooking demonstrations, with free samples.
10 a.m.: pasta verde. Noon: marinara sauce. 2 p.m.: cappelini. Kitchenport in Kerrytown (415 N. Fifth Ave.). Free.

★ Netting demonstration by Cathy Constantinedes
11 a.m.–1:30 p.m., The Wild Weft, Kerrytown (415 N. Fifth Ave.). Free.

★ Home energy conservation workshop
See 2 Thursday.
1 p.m., Second Baptist Church, 216 Beakes. Free.

U-M Men's Hockey vs. Bowling Green
7:30 p.m. Yost Ice Arena. $3 general admission, $3.50 reserved, at the door, or call 764-0244.

"We Can't Pay, We Won't Pay":
Extra Crunchy Theater
See 16 Thursday. 8 p.m.

Pianist Anthony De Bonaventura: University Musical Society Debut & Encore Series
Billed as "a rare phenomenon—the child prodigy who fulfills the promise of his youth." Program includes sonatas by Scarlatti (six of them), Chopin, and Prokofiev.
8:30 p.m., Rackham Auditorium. Tickets ($5–8) at University Musical Society, Burton Tower, 665-3717.

FILMS

AAFC. "10" (Blake Edwards, 1979) with Dudley Moore, Julie Andrews, and of course Bo Derek. MLB 3, 6:30 & 10:15. "The Wrong Box" (Bryan Forbes, 1966). British satire with Michael Caine, Dudley Moore, Peter Sellers and John Mills. MLB-3, 8:30 p.m. **CG.** "All the President's Men" (Alan Pakula, 1976). The Watergate cover-up exposed by Robert Redford and Dustin Hoffman. Old A&D, 7 & 9:20 p.m. **CII.** "The Black Stallion" (Carroll Ballard, 1980). With Mickey Rooney. Much-praised cinematography. AH-A, 1, 3:15, 7 & 9:15 p.m. *Note special matinees for children.* **MED.** "Oliver" (Carol Reed, 1968). Academy-Award-winning musical based on Dickens. Nat Sci, 6:30 & 9:15 p.m.

19 SUNDAY

"Lakeside Color at Independence Lake": Washtenaw County Parks nature walk
Wetland areas are among the most beautiful spots in autumn. Popular County Parks naturalist

Audubon Society fall field trip to view roosting sandhill cranes. Sun., Oct. 19.

Matt Heuman points out the wide diversity of plant life.
10 a.m., Independence Lake County Park. Meet *at the entrance gate. Take US-23 north to 6 Mile Road exit, then follow the signs.*

"Friendly Enemies": Ann Arbor Recreation Department Mini-Matinee Series
Dramatizations of Aesop's fable "The Lion and the Mouse" and the Indian folk tale "The Brahman, the Tiger and the Jackal." Performed by Dance Focus dancers, who relate dance to familiar aspects of children's experience.
1:30 and 3:30 p.m., Cultural Arts Building, 1220 S. Forest. $2 children, $2.50 adults. Reservations advised. 994-2326.

"Welcome to Ireland": Kiwanis Travel and Adventure Series
Color film with live narration by Bill Kennedy.
3 p.m., (theater organ prelude at 2:30), Michigan Theater. $3.50. Season tickets (6 shows) $18 adults, $9 children. Kiwanis Club of Ann Arbor Western, 202 E. Washington #202, AA 48104.

★ American Trio
An exuberant program by a locally-prominent group that's known for its energetic playing. Includes the American premier of U-M composer Bill Bolcom's Piano Quartet, Schubert's beloved Trout Quintet (close your eyes and you'll think it's summertime), and Haydn's Trio in G Major. Broadcast live over WUOM (91.7 FM). Charles Avsharian, violin; Jerome Jelinck, violincello; Joseph Gurt, piano.
4 p.m., Rackham Auditorium. Free.

Audubon Society fall field trip
Birdwatchers Steve and Janet Hinshaw lead an expedition to view a spectacular local sight: the roosting of thousands of sandhill cranes. These large birds spend the summers in the marshy areas around Jackson and Waterloo, and they fly in at dusk to roost. The viewing site is not near the birds, so bring fieldglasses or a spotting scope if available. Migrating hawks and unusual ducks and geese have frequently been spotted here. Dress warmly. Children welcome.
4 p.m., meet at Ann Arbor Bank Maple Village parking lot for the trip to the Haehnle Sanctuary. Free. 769-2371.

The Ambassadors
The 18-piece Ambassadors play big band jazz and the people dance! Reservations required.
7–10 p.m. Victor's (in the Campus Inn). $7.50 at the door. $2.50 for Victor's dinner guests. 769-2200.

The Antiques Market
Over 200 dealers.
8 a.m.–4 p.m., Saline Farm Council Grounds, Saline-Ann Arbor Rd. at Pleasant Lake Rd. $1 Free parking. Early birds admitted at 4 a.m.

"We Can't Pay, We Won't Pay":
Extra Crunchy Theater
See 16 Thursday. 2 & 8 p.m.

FILMS

CG. "Nazarin" (Luis Bunuel, 1958). See 14 Tuesday. Old A&D, 7 & 9 p.m. **CII.** "Dodes 'Ka-den" (Akira Kurosawa, 1972). Dream-like portrait of life in a Tokyo slum. AH-A, 7 & 9:30 p.m. **MCTF.** "A Funny Thing Happened on the Way to the

Forum" (Richard Lester, 1966) with Zero Mostel, Jack Gilford. Michigan, 6 & 7:45 p.m.

20 MONDAY

Split Enz with Special Guests:
Tidal Wave Showcase Series

The Australian/New Zealand group is just arriving in the U.S. with its new LP "True Colours" which has been Number One in Australia for several weeks. Split Enz' sound emphasizes keyboards but in a power pop framework that's extremely dance-oriented.

9:30 p.m. Second Chance. 516 E. Liberty. Tickets ($4.50 advance/$5.50 at the door) at Discount Records, Schoolkids', Wherehouse and all CTC outlets. 665-4755.

FILMS

AAFC. "Ace in the Hole" (Billy Wilder, 1951). Kirk Douglas in a bleak melodrama about commercial exploitation of the yellow journalism. AH-A, 7 p.m. "Paths of Glory" (Stanley Kubrick, 1957). Anti-war film with Adolphe Menjou, Kirk Douglas, and Timothy Carey. AH-A, 9:15 p.m. 2 admitted for the price of 1. **CG.** "My Love Has Been Burning" (Kenji Mizoguchi, 1949). Struggles of a young woman who leaves home for Tokyo in the 1880's, Japan's era of modernization. Old A&D, 8 p.m. Free. **MCTF.** "A Funny Thing Happened on the Way to the Forum." See 19 Sunday. Michigan, 4:15, 6, 7:45 p.m.

21 TUESDAY

Toronto Symphony:
University Musical Society Choral Union Series

Music Director Andrew Davis conducts Berlioz' "Royal Hunt and Storm," Debussy's Iberia, and Brahms Symphony No. 1.

8:30 p.m., Hill Auditorium. Tickets ($5–12) at University Musical Society, Burton Tower. 665-3717.

FILMS

AAFC. "The Passion of Anna (Ingmar Bergman, 1970 with Liv Ullman, Bibi Andersson, Max Von Sydow. In Swedish with subtitles. AH-A, 7 & 9 p.m. **CG.** "Grand Illusion" (Jean Renoir, 1937) with Erich von Stroheim, Jean Bagin, Pierre Fresnay. Old A&D, 7 & 9:05 p.m.

22 WEDNESDAY

"Spring Awakening":
U-M Dept. of Theatre and Drama

German dramatist and journalist Frank Wedeking's anti-conventional drama about the sexual awakening of three adolescents shocked audiences when it first appeared in 1891. Guest artists Philip LeStrange and Kathleen Klein appear in this production along with U-M drama students.

8 p.m., Power Center. For tickets ($4.50–$6) call 764-0450.

Luther Allison

After hearing B. B. King play many years ago, Luther picked up an electric guitar and has gone on to establish himself as one of the foremost of the second-generation blues artists. Playing within a traditional blues framework, he plays what might be called black rock & roll, a cross between B. B. King and Jimi Hendrix. It's been eight months since his last visit to Rick's, but they're still talking about that night.

9:30 p.m. Rick's American Cafe. 621 Church. Tickets $3.50 in advance ($4.50 at the door) at Discount Records, Schoolkids', Aura Sounde and at Rick's. 665-4755.

Linda Ronstadt: U-M Major Events Office

8 p.m., Crisler Arena. Most likely sold out. Tickets ($10–11) at Michigan Union Box Office, CTC outlets. 763-2071.

FILMS

CG. "Top Hat" (Mark Sandrich, 1935). Sophisticated musical with Fred Astaire and Ginger Rogers. Old A&D, 7 & 9 p.m.

23 THURSDAY

★ Sippie Wallace in concert
"Creativity and Aging: A Performer's Perspective":
U-M Institute of Gerontology lectures

The first part of this outstanding event is a lecture by U-M School of Music professor James Standifer, who has spent the past year taping

UNIVERSITY MUSICAL SOCIETY

October Calendar

Rossini's 'Barber of Seville' Mon., Tues., Oct. 6, 7

Emanating an enthusiasm and vitality which has delighted audiences, the popular American opera company will make their 7th and 8th Ann Arbor appearances, with Boris Goldovsky conducting the comic opera for evenings of music-making at its merriest. Monday and Tuesday, 8:00.
Power Center

Ballet Folklorico Mexicano Thursday, Oct. 9

"A spirit of fun and 'alegria' rare among professional folk dance companies. There is a tremendous amount to like about this company . . . an irresistible show." Susan Nisbett, *Ann Arbor News*, 1977. "The costumes were gorgeous, prehispanic dances were fascinating." *Los Angeles Times*. Thursday, 8:00.
Power Center

Mstislav Rostropovich Cellist Sunday, Oct. 12

"There is an unbridled splendor in this man's playing. He produces a tone of piercing sweetness, projected with a controlled vibrato. (What) draws him into the very heart of the music is an intense love of what he is doing and an equally intense desire to share that love with all who hear him." *Washington Post*. Sunday, 8:30.
Hill Auditorium

Smithsonian Chamber Players Tuesday, Oct. 14

"A fresh and joyful experience" is the unique opportunity of hearing Baroque and early Classical music as it might have been heard by audiences in the composer's own time. "An ensemble of splendid quality who perform with persuasive spirit and proficiency." *Washington Post*. Works by Johann Sebastian Bach, George Frederic Handel and Georg Philipp Telemann. Tuesday, 8:30.
Rackham Auditorium

Anthony di Bonaventura Pianist Saturday, Oct. 18

"His exceptional ability produces performances of great beauty and character." *New York Times*. "A performance so pure and unaffected it stunned by its sheer simplicity; blessed with spiritual honesty." *Jerusalem Post*. "A combination of technique, soul-searching sensitivity, beauty and single-minded dedication to perfection." *Del-Magyarorszag*, Hungary. Saturday, 8:30.
Rackham Auditorium

Toronto Symphony Orchestra Tuesday, Oct. 21

The orchestra is one of "genuine virtuosity and accomplishment" *(Los Angeles Times)*, as it has gained an international reputation following many successful tours abroad. Another one of the most sought after conductors of his generation, Andrew Davis has been Music Director since 1975. Tuesday, 8:30.
Hill Auditorium

San Francisco Symphony Orchestra Saturday, Oct. 25

The Musical Society presents the 100 member San Francisco Orchestra under the baton of Edo de Waart for their first Ann Arbor appearance. Saturday, 8:30.
Hill Auditorium

Lar Lubovitch Dance Company Tues., Wed., Oct. 28, 29

"Lubovitch . . . makes dances like Bellini wrote operas: seamless, flowing and musical." *New York Daily News*. Lubovitch draws "on a vocabulary that ranges from classical through traditional modern to a wide variety of everyday gestures and attitudes, all of which are smoothly blended into a rapidly flowing theatre of movement." *International Herald Tribune*. Tuesday and Wednesday, 8:00.
Power Center

Hill Auditorium, Power Center and Rackham Auditorium are on the main campus of The University of Michigan.
Tickets at Burton Tower, Ann Arbor, Michigan 48109.
Weekdays 9-4:30, Sat. 9-12. Phone (313) 665-3717.
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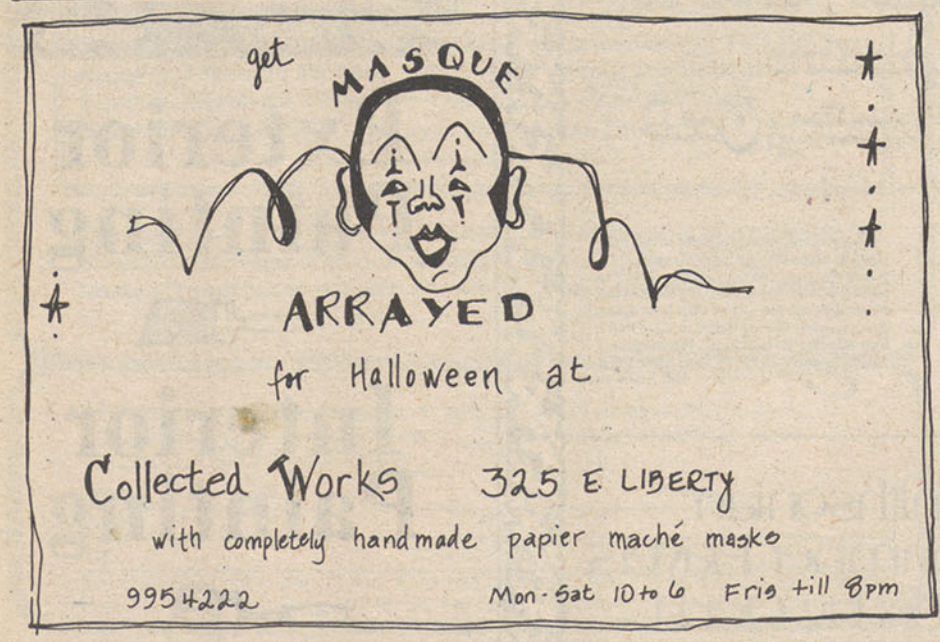
Nov. 7, 8, &9, 1980

TIME:
Fri. & Sat. 10 a.m.–9 p.m.
Sun. 10 a.m.–6 p.m.

PLACE:
U of M Track & Tennis Bldg.
Ferry Field on State Street
I-94 Exit State Rd. (north)

$1.00 Admission
(Children under 10 free with adult)
250 Artists and Craftsmen

U of M $1.00 Parking on Ferry Field



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Nov. 21 - **THE KINGDOM OF THE NETHERLANDS,** with Russ Potter

Jan. 23 - **PARIS AND THE SEINE,** with Kathleen Dusek

Feb. 13 - **SWITZERLAND TODAY,** with Willis Butler

March 20 - **DENMARK, THE FAIRYTALE LAND,** with Ric Dougherty

April 10 - **POLAND,** with Matthew & Sherilyn Mentes

Film presentations with personal narrations by professional artists

TIME & PLACE: 8 pm, Modern Language Building, U-M Central Campus, Ann Arbor. **Series and individual tickets** (discounts for senior citizens, students & children) available at: U-M International Center, Michigan Theater, Complete Cuisine, Hudson's & UAC Ticket Office. Or contact U-M Extension Service, Conferences & Institutes, 412 Maynard St., Ann Arbor, MI 48109; 313/764-5304, Ext. 40 for mail order brochure.

CALENDAR /continued

older black performers all over the world. Then Sippie Wallace sings, backed up by Jim Dapogny's Little Chicago Jazz Band. Wallace, nearly 90, was one of the great blues singers of the Twenties; today she's enjoying a popular revival, thanks in part to her much younger admirer, Bonnie Raitt. Dapogny, who teaches music theory at the U-M, enjoys the reputation of being one of the best jazz pianists around, and he's especially adept at this kind of music.

8 p.m., Rackham. For info on complimentary tickets, see 9 Tuesday.

★ **"Sinewave Session"**

Seven area chamber musicians perform Karlheinz Stockhausen's "Fuer Kommende Zeiten" ["For Times to Come"]. Far-out music, outrageous and shocking to some, exciting to others.

8 p.m., Pendleton Room, Michigan Union. Free. 995-0524.

"Spring Awakening":
U-M Dept. of Theatre and Drama
See 22 Wednesday. 8 p.m.

FILMS

AAFC. "Psycho" (Alfred Hitchcock, 1960) with Janet Leigh, Tony Perkins. Michigan, 4, 7 & 9 p.m.

24 FRIDAY

Jaycees' Haunted House

Inhabited by a devil, a mad scientist, Dracula, and assorted ghosts and ghouls that come to life for Halloween. For kids from 5 on up.

7–9 p.m., Briarwood. $1 for kids, $1.50 adults.

U-M ice hockey vs. Western Michigan at Yost Ice Arena. Fri., Oct. 24.

★ **Sweet Adelines and Barbershop Harmonies**

Singing by local barbershop quartets.

6:30 & 8:30 p.m., Briarwood Grand Court. Free.

U-M ice hockey vs. Western Michigan

7:30 p.m., Yost Ice Arena. Ticket at the door or call 764-0244. General admission $3, reserved $3.50.

Irish Traditional Music

Featuring Pat's People from Belfast, with Al Purcell from Dublin on the Irish pipes and Tim O'Hare, former all-Ireland dance champion. Sponsored by the Ann Arbor Irish-American Club.

8 p.m., Michigan Theater. Tickets ($5) at the door. 663-0501.

"Northern Italy & Rome":
World Horizons film and lecture series

Filmmaker-lecturer Philip Walker follows the life of Da Vinci from his birthplace at Vinci through his travels and work at Florence, Milan, Venice, Rome, Urbino, Pisa, and France. Presented by the U-M International Center and the U-M Extension Service.

8 p.m., Modern Languages Building, Auditorium 3. $3.50; $2.50 for seniors and students; $1.50 for children accompanied by adult. 764-5304.

"Coping with Family and Friends":
Ann Arbor Area Resolve

Resolve is southeast Michigan's only support group for people with problems about infertility. Psychologist Sue Golden leads the discussion.

7:30 p.m., Ann Arbor Public Library. Free. 994-3299.

"Spring Awakening":
U-M Dept. of Theatre and Drama
See 22 Wednesday. 8 p.m.

Gary Numan performs at Hill Auditorium. Fri. Oct. 24.

Gary Numan

Extremely few artists have exploded to national prominence with the speed and pervasiveness of Gary Numan. His Ultravox-influenced, futuristic soundscape of textured electronics and pulsating disco rhythms are laden with bizarre, fearful, man-vs.-machine themes, admittedly drawn from William Burroughs and sci-fi writer Philip K. Dick. Numan's debut American tour (including the Ann Arbor Show) consists of auditorium performances only with no opening acts on the bill, so as to have greater control over the mood of the audience.

8 p.m. Hill Auditorium. Tickets $8.50, $7.50, & $6.50 at Michigan Union Box Office and all CTC outlets. 763-2071.

Theater organ concert with Dennis James

The resident organist of Columbus's big Ohio Theater accompanies "The Phantom of the Opera," Lon Chaney's silent classic, and plays popular music. Sponsored by the Motor City Theater Organ Society, Ann Arbor chapter. They're the folks who restored the Michigan Theater's big Barton Theater Organ.

8 p.m., Michigan Theater. Ticket prices not set.

FILMS

AAFC. "The Gambler" (Karel Reisz, 1974) with James Caan, Lauren Hutton. MLB 4, 7 p.m. "Fingers" (James Toback, 1978). A film that is violent, powerful, personal and neglected. Strong performances by Harvey Keitel as an aspiring artist torn by his parents' conflicting expectations for him. MLB-4, 9 p.m. **CG.** "Fellini's Roma" (Frederico Fellini, 1972). Fellini's personal vision of Rome blends reality and fantasy. Old A&D, 7 & 9:15 p.m. **CII.** "Mildred Pierce" (Michael Curtiz, 1945). Dark melodrama with Joan Crawford. AH-A, 7 p.m. "King's Row" (Sam Wood, 1941). The corrupt, psychotic side of small-town America with Ann Sheridan, Charles Coburn, and Ronald Reagan. AH-A, 9 p.m. **MED.** "Time after Time" (Nicholas Meyer, 1979). Comedy with Malcolm MacDowell as H. G. Wells and David Warner as Jack the Ripper, brought into the 20th century by a time machine. Nat Sci, 7:30 & 9:45. **GAR.** "High Noon" (Fred Zinnemann, 1952) with Gary Cooper, Grace Kelly. Room 100 HH, 7 & 9 p.m.

25 SATURDAY

★ **Spinning demonstration by Sally Everhardus**

11 a.m.–1:30 p.m., The Wild Weft, Kerrytown (415 N. Fifth Ave.) Free.

Michigan football vs. Illinois (Homecoming)

Jaycees' Haunted House
See 24 Friday. 6–9 p.m., Briarwood.

"Spring Awakening":
U-M Dept. of Theatre and Drama
See 23 Wednesday. 8 p.m.

"The Marriage Contract": Comic Opera Guild

Rossini's one-act operetta is a farce involving an English lord's daughter about to be married off to a rich Slouk of the North, a rich Canadian. Will the dainty lady be sent off to exile in the cold north, or can she overcome her father's objections and marry the man she truly loves, despite his slender means? In English, and followed by a concert of operetta selections. With Paul Bravender and Ernie Brandon (EMU voice teachers), Linda Mohler, Tom Petiet, Marilyn

Kennedy, and Wayne Morrow.
8 p.m., Michigan Theater.

San Francisco Symphony:
University Musical Society Choral Union Series
The program: "Happy Voices," a new work by David Del Tredici; Mozart's Sinfonia Concertante in E-flat, K. 364; and Stravinsky's "Rite of Spring."
8:30, Hill Auditorium. Tickets ($5–12.50) at Burton Tower. 665-3717.

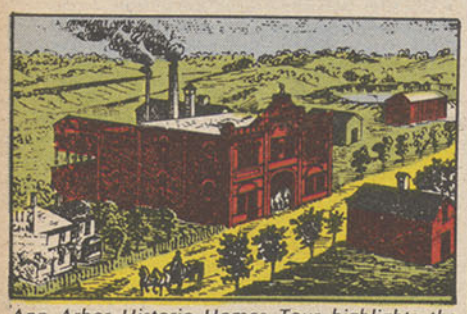
FILMS

AAFC. "The Wild Child" (Francois Truffaut, 1970). MLB-3, 7 & 10:20 p.m. **CG.** "The Maltese Falcon (John Huston, 1941). From the Sam Spade novel by Dashiell Hammett, with Humphrey Bogart, Mary Astor, Sydney Greenstreet, Peter Lorre. Old A&D, 7 & 9:05 p.m. **CII.** "King Creole" (Michael Curtiz, 1959). Vintage Elvis; drifter becomes instant nightclub star. AH-A, 7 p.m. "Jailhouse Rock" (Richard Thorpe, 1957) Ex-con Elvis becomes famous recording artist. AH-A, 9 p.m. **MED.** "Gilda Live" (1979) Gilda Radner's one-woman show on Broadway. Nat Sci, 7:30 & 9:30 p.m.

26 SUNDAY

★ Pumpkin Pie Run: Ann Arbor Track Club
See 5 Sunday, Apple Pie Run.
11 a.m., Huron High School. Register before October 20.

Ann Arbor Historic Homes Tour
Highlighting Ann Arbor's newest historic district, the Old Fourth Ward, the tour includes restorations, renovations, and adaptive-use projects. Sponsored by the Greenhills School Auxiliary to benefit its scholarship fund. On the tour: *Harris Hall,* Huron and State, newly renovated for business use. Interesting homemade open office system. *712 E. Ann,* 1856 Greek Revival home. *311 E. Ann,* 1866 Italianate residence houses Susan Wineberg's imaginative collection of Middle Eastern textiles and Treasure Mart kitsch. *220 N. Fifth Ave.,* 1845 Classic Revival house, now offices of Margo MacInnes's publication agency. *Central Brewery,* N. Fifth Ave. at Summit, converted to apartments by John Hollowell. *The Northern Brewery,* 1327 Jones Drive, built in 1886, renovated by Fry/Peters architects.
Noon–5 p.m. Park at City Hall parking lot and walk to most buildings. Tickets $5 on the tour. 996-3008.



Ann Arbor Historic Homes Tour highlights the Old Fourth Ward. Sun., Oct. 26.

Jaycees' Haunted House
See 24 Friday. 2–7 p.m., Briarwood.

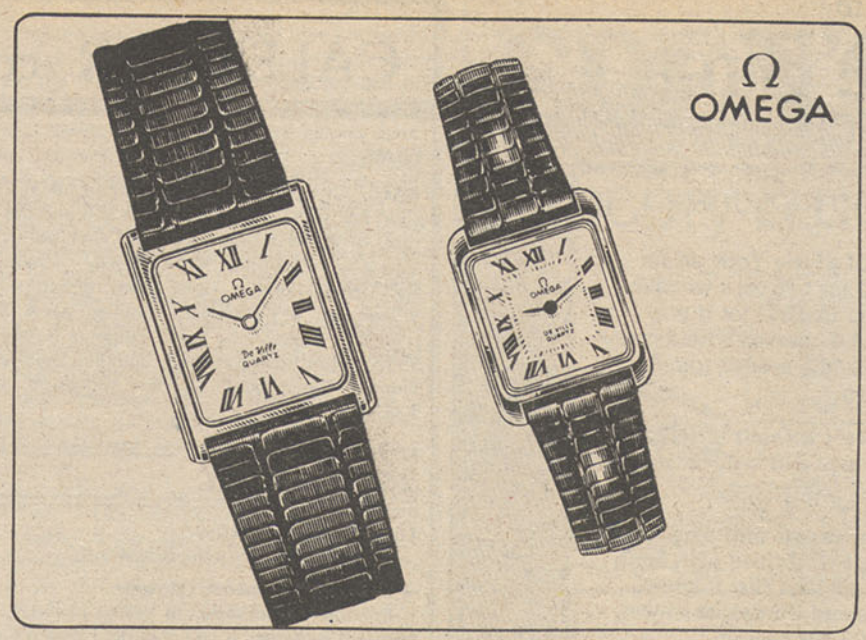
"Spring Awakening":
U-M Dept. of Theatre and Drama
See 22 Wednesday. 2 & 8 p.m.

FILMS

AAFC. "Every Man for Himself and God Against All" (Werner Herzog, 1975). About madness and alienation, and acted by Bruno S., a psychotic whose case resembles the figure he portrays. In German with subtitles. MLB-3, 8:30 p.m. "Every Which Way But Loose" (James Fargo, 1978). Clint Eastwood is a trucker; an orangutan is his buddy on the road. MLB-4, 7 & 9 p.m. **CG.** "Meet Me in St. Louis" (Vincente Minnelli, 1944). Turn-of-the-century musical with Judy Garland, and Margaret O'Brien. Michigan, 1, 3, 7 & 9 p.m. **CII.** "La Salamandre" (Alain Tanner, 1971). Many-sided vision of a complicated modern woman (Bulle Ogier). AH-A, 7 & 9:15 p.m.

27 MONDAY

Jaycees' Haunted House
See 24 Friday. 7–9 p.m., Briarwood.



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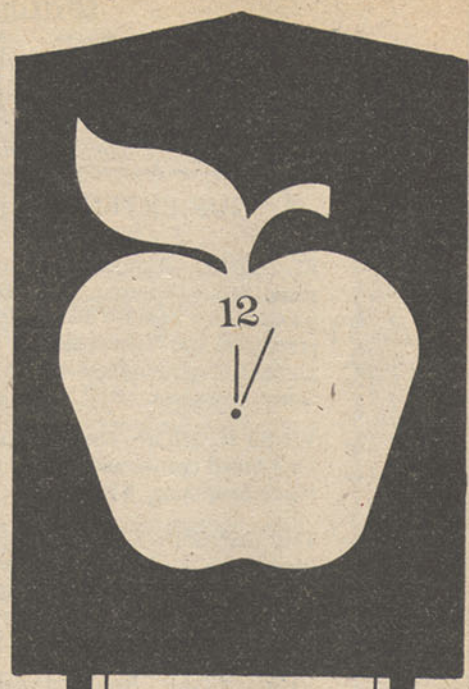

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CALENDAR /continued

FILMS

AAFC. "Competition" (Milos Forman, 1963). Two short films about the generation gap and the effects of Western pop music on Czech youth. In Czech with subtitles. AH-A, 7 p.m. "Fireman's Ball" (Milos Forman, 1968). Comic disasters at a village ball. In Czech with subtitles. AH-A, 8:30 p.m. **CG.** "Lesson in Love" (Ingmar Bergman, 1954). Sophisticated comedy with Eva Dahlbeck, Gunnar Bjornstrand, Harriet Andersson. Old A&D, 7 & 9 p.m.

28 TUESDAY

Jaycees' Haunted House
See 24 Friday. 2-7 p.m., Briarwood.

★ University Symphony Orchestra
In belated celebration of Verdi's birthday, the program includes his La Forza del Destino Overture. Also: Brahms' Symphony No. 1 and "Mechanique" by visiting U-M faculty member Eugene Kurtz. Gustav Meier conducts.
8 p.m., Hill Auditorium. Free.

FILMS

AAFC. "Far from Vietnam" (1967). Vietnam viewed by French filmmakers including Jean-Luc Godard, Claude Lelouch, Agnes Varda, and Alain Resnais. Interviews with Castro and Ho. In French with subtitles. AH-A, 7 p.m. "The War at Home" (Glenn Silber & Barry Brown, 1978). Documentary about American war resistance. AH-A, 9 p.m. **CG.** "The Hunchback of Notre Dame" (William Dieterle, 1939) with Charles Laughton, Sir Cedric Hardwicke, Maureen O'Hara. Old A&D, 7 & 9:15 p.m.

Lar Lubovitch Dance Company:
University Musical Society
The Ann Arbor debut of the 10-member modern dance group, known for its appeal to enthusiasts of both classic and modern dance.
8 p.m., Power Center, Tickets ($5-9) at Burton Tower. 665-3717.

29 WEDNESDAY

"Mind and Body": 8th annual Midwest Transactional Analysis Conference
Five days of lectures and workshops for professionals in the fields of mental health, medicine, education, business, and religion. Keynote speakers are gestalt therapist Ilana Rubenfeld (originator of the Gestalt Synergy method of therapeutic integration developed from her training with Fritz and Laura Perls and Moshe Feldenkrais) and Alexander Lowen (longtime student of Wilhelm Reich). Lowen deals with reading the "language" of the body and working with the body in the therapeutic process. There's also a raft of workshops by TA theorists and practitioners from throughout the country, including members of the staff of Spectrum Psychological Services, which is hosting the event.
9 a.m. on, Oct. 29-Nov. 2. Marriott Inn. Basic fee: $95, $65 for students. Call 426-2334.

★ Children at Risk information booth
October is Child Protection Month in Michigan, and the Washtenaw County Coordinating Council for Children at Risk has representatives of human service agencies on hand to give information about child abuse, neglect, and delinquency.
9:30 a.m.-9 p.m., Briarwood Grand Court. 973-RISK.

Jaycees' Haunted House
See 24 Friday. 7-9 p.m., Briarwood.

Lar Lubovitch Dance Company:
University Musical Society
See 28 Tuesday. 8 p.m.

FILMS

AAFC. "The Parallax View" (Alan Pakula, 1974). Suspense thriller with Warren Beatty, Paula Prentiss, Hume Cronyn. MLB-3, 7 & 10 p.m. "Animal Farm" (John Hakas, 1955). Animated version of Orwell's barnyard political allegory. MLB-3, 8:45 p.m. **CG.** "Mr. Smith Goes to Washington" (Frank Capra, 1939) with James Stewart, Jean Arthur. Old A&D, 7 & 9:05 p.m. **CII.** "Hiroshima Mon Amour" (Alain Resnais, 1959). Complicated, many-layered film about French New Wave actress in Tokyo for an anti-war movie, who falls in love with a Japanese architect. AH-A, 7 & 9 p.m.

Happy Halloween!

30 THURSDAY

★ Children at Risk information booth
See 29 Wednesday.

Jaycees' Haunted House
See 24 Friday. 7-9 p.m., Briarwood.

★ Folk Art Concert/"Creativity and Aging: An Ethnic Perspective through Folk Art":
U-M Institute of Gerontology
Lecture by Alan Jabbour, director of the Library of Congress's American Folk Life Center, followed by a folk music concert by three groups. The Sinclair Trio of Sheridan, Michigan, perform on the hammer dulcimer, bones, banjo, and piano. Flint street musician Dr. Isaiah Ross plays guitar, harmonica, and drums. The Mainers, from Flint, sing mountain music, accompanied by guitar and banjo.
8 p.m., Rackham. For info on complimentary tickets, call Donna Goodrich, 764-3493.

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Magician and illusionist, Hank Moorehouse performs at the Michigan Theatre Halloween night.

The Roches

The Roche sisters have an uncanny talent for writing hauntingly memorable melodies with melancholy lyrics and then about-facing into a giddy nearly-stupid tune. Either way, their harmonious vocals, which fluctuate between the silly and the suicidal, made their album (produced in "Audio Verite" by Robert Fripp) one of the unsung delights of 1979.

8 p.m. Power Center. Tickets $8.50 at Michigan Union Box Office and all CTC outlets. 763-2071.

FILMS

AAFC. "King Kong" (Merian Cooper, 1933). The original Kong in a marvel of special effects. Michigan, 4, 7 & 9 p.m. "Smiles of a Summer Night" (Ingmar Bergman, 1956). A rare Bergman comedy; an exercise in partner swapping. In Swedish with subtitles. AH-A, 7 & 9 p.m. **CG.** "All the King's Men" (Robert Rossen, 1949). Based on the life of Louisiana demagogue Huey Long. Old A&D, 7 & 9 p.m. **MED.** "Cat Ballou" (Elliot Silverstein, 1965) with Jane Fonda, Lee Marvin. Nat Sci, 7:30 p.m. "Spirits of the Dead" (Roger Vadim, Louis Malle, Federico Fellini, 1969). 3 horror stories with Brigette Bardot, Alain Delon, Terence Stamp. Nat Sci, 9:30 p.m.

31 FRIDAY

Jaycees' Haunted House

See 24 Friday. 6–9 p.m., Briarwood.

Halloween show: Vaudeville '81

Three shows of magic, scary movies, and creepy organ music. "It's gonna be a real nice show," says magician Hank Moorehouse. "We're gonna have an electric saw and saw through someone's head." Greg Yassick is at the organ. "Night of the Hunter" with Charles Laughton will be shown at the later shows for adults. The first show in the "Vaudeville '81" series sponsored by the Michigan Theater, Ann Arbor's community theater.

7 p.m. children's show, 9:15 and 11:30 shows for adults. Michigan Theater. Prices not yet firm, group rates available.

★ AstroFest Progam 92: Voyager/Saturn Preview

The spacecraft Voyager 1, now approaching Saturn for its historic November 13 rendezvous with the spectacular ringed planet and its moons, is about to reveal to us something like *half a dozen* brand-new worlds, bodies now known as nothing but dots of light in our best telescopes. After the Voyager encounter they should be mapped in at least the detail our own Moon was known before the first astronauts landed there. The commercial networks will undoubtedly throw away this opportunity, but PBS may well decide to allow you to be there as Voyager 1 discovers one new world after another. Tonight I'll try to give you the background you need to appreciate those discoveries when they happen a couple of weeks from now. Already it's clear the moons of Saturn are like no other satellite system known: for instance, in the past year we've discovered (as dots of light, from Earth) no less than three new ones that *all* do something no other moons, of this or any other planet do: they *share orbits* with other moons of the same planet!

"Before the main lecture we'll also show some rare films on the coming era of the Space Shuttle, which will slash the cost of getting into near-Earth space to a tenth its present value and allow us to do many things we can't do now at any price, such as orbit non-astronaut passengers—once we get the thing over its present problems so it can fly at all. Perhaps the most interesting is *Space Telescope*, on an instrument to be launched around 1983. Many feel it will revolutionize our knowledge of the Universe around us."

—Jim Loudon

7:30 p.m., Modern Languages Building, Auditorium 3. Free.

"Mr. R. & Mr. H.": PTP Best of Broadway series

The pre-New York run of a 2-person musical tribute to Rodgers and Hammerstein, with Gordon MacRae (who starred in "Oklahoma" and "Carousel") and a female star to be announced.

8 p.m., Power Center. For tickets (price not determined) call 764-0450. Also plays Nov. 1 at 8 p.m. and Nov. 2 at 2 p.m. and 8 p.m.

University Symphony Orchestra Halloween Concert

Hill Auditorium has been known to be a pretty spooky place on this occasion in the past, with spirits emerging from organ pipes and macabre music being made.

9 p.m., Hill Auditorium. Free.

"Masquerade" performance and party

Music by Trees and Pete Kahn. Dance by Mirage and Men Working. "Drink, eat, dance, and BE OUTRAGEOUS!!!," they say. Costumes a must.

9 p.m.–2 a.m., Ann Arbor Armory, 223 E. Ann. $4.

FILMS

AAFC. "Night of the Living Dead" (George Romero, 1968). Radioactive ghouls trap people in farmhouse. AH-A, 7 & 10:20 p.m. "They Came From Within" (David Cronenberg, 1976). Sex-crazed parasites attack residents of apartment complex. Not for the squeamish. AH-A, 8:40 p.m. **CG.** "Dead of the Night" (1945). Five nightmarish stories. Much-praised classic of the macabre. Old A&D, 7 & 9 p.m. **GAR.** "Eyes of Hell" (Julian Roffman, 1961). A 3-D Halloween treat; special glasses provided for this trip into a bizarre nightmare world. Room 100 HH, 7 & 9 p.m. **MED.** "Halloween" (John Carpenter, 1978). Knife-wielding psychotic stalks teenage babysitter. A Sleeper film of 1978. Nat Sci, 7, 9, & 11 p.m.

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GOOD DEALS

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Diet lunches on a budget

Being on both a budget and a diet needn't necessarily keep you eating lunch in the office or at home. Here are some suggestions for low-calorie lunches at reasonable prices. Write us about your favorites, and we'll try to check them out, too.

* * * * *

Cathy Rudelich likes the all-you-can-eat salad bar at Wendy's, now in three locations—Jackson at Zeeb, Washtenaw going towards Ypsilanti, and on Boardwalk near State and Eisenhower, in the heart of the under-restauranted southside office area. The salad bar, a new addition at Wendy's, offers especially fresh greens and ample trimmings for $1.59.

* * * * *

Another fast-food eatery to add a salad bar is Arby's (on Washtenaw near Platt and on Stadium near Liberty). $1.65 gets your choice of eight items, including lettuce that's fresh, and chickpeas.

* * * * *

The Ponderosa (on Washtenaw near Huron Parkway and on Stadium near Liberty) has long been known for its 24-item salad bar that's heavy on fresh vegetables. Now it offers a whole meal along with the salad bar for $1.99—including fish filet or 5⅓ ounces of chopped beef, along with a baked potato. Potatoes have been much maligned as a high-calorie food, when actually the extras (butter, sour cream, etc.) are to blame for making them fattening.

* * * * *

A healthy, filling lunch can be had for $1.50 at Afternoon Delight, Liberty at Fifth Avenue, according to Carol Wilfong of The Peaceable Kingdom. The tossed salad (96¢) includes three kinds of lettuce, tomato, broccoli, cauliflower, sunflower seeds, and alfalfa sprouts. The big bran muffin (54¢) varies each day—blueberry, banana nut, raspberry, or strawberry.

* * * * *

Marcia Major, who sells real estate for Caldwell & Rinehart, insists on having protein with a salad or vegetable for lunch. She likes Herc's Beef Buffet at 4855 Washtenaw, just past the new Kroger. Its "small" serving of thin-sliced roast beef ($1.70) is actually quite generous, we discovered. A small tossed salad is 70¢, but budget lunchers can take advantage of the free relish tray in the dining area, which has various cold relishes, including pickled beets and three-bean salad.

* * * * *

We enjoyed Marcia's favorite at Mr. Steak at 2333 E. Stadium, which offers three Slim Trim Plates for around $3.00. The Chicken Teriyaki with a mound of cottage cheese, egg and tomato wedges on green lettuce was delicious. Broiled cod and ground beef is also served as dieter's lunches, and we hear they're very good.

Free self-improvement courses; cheap classes for the whole family

Two special good deals are offered to the general public at Washtenaw Community College. The **Adult Resources Center** is a center for career counseling and self-improvement which conducts, among other services, free evening and weekend workshops and seminars on many subjects. Free child care is available at the college. There are three October offerings. A *Personal Development Workshop* (7–9 p.m. Tuesday, October 2 and 9), taught by Linda Clemons of Promotional Image Contract Associates, is about "image building and personal skills development." The four-session *Widowed Persons Workshop,* taught by Lois Ellwart of Community Mental Health, offers support in coping with death and with life without one's spouse. In *Get What You Want* (9–11 a.m., Saturdays, October 11, 18, 25) WCC psychology teacher Herb Martin deals with ways of eliminating self-defeating behavior. November's workshops are *Winning in the Workplace, Career Explorations for Women, Depression Control Conference,* and *Sexual Harassment Can Happen Any Time.* For more information, call the Adult Resources Center, 973-3528.

* * * * *

The newly-opened WCC Family Education Center offers courses that parents and children can take together for a single low family price, regardless of the numbers of participants. Many of the longer courses started in September and January, but shorter courses and workshops are offered throughout the year. Call 482-2230 for a complete schedule of center courses.

October's offerings include two workshops: *Photography of Children* (a three-hour, $5 workshop held Saturday, Oct. 11, in which parents produce portraits for Christmas cards and gifts) and *Nutrition and Exercise* (from 1 to 3 p.m. Oct. 30, in which parents and children can learn and ask questions about diet and exercise). *As Parents Grow Older* is a seven-week course beginning October 2, intended for older parents and their grown-up children. Sponsored by Washtenaw County Child and Family Services and taught by Ida Pettiford, it's designed to increase family members' ability to cope with changes brought on by old age.

* * * * *

A free map of the attractive Washtenaw Community College campus (a favorite destination for area birdwatchers as well as students) can be had by calling 973-3624.

Mill end yarns and knitting help

The Wild Weft in Kerrytown (next to the Farmers' Market) offers such a profusion of yarns in myriad colors and textures that you could well walk away with the makings for a fall knitting project even if you don't have time for it at all. Such a project needn't be expensive, thanks to the store's large supply of mill ends—yarn leftovers bought from clothing and carpet manufacturers. Weavers have long used mill ends, but the selection at the Wild Weft has grown a lot in the last couple of years, and now knitters are discovering them, too.

Two huge cases are filled with mill-end wools and mostly-wool blends in traditional colors and new shades like peach and teal. There is a big bin of Berber-type natural wools in various thicknesses. The wools are mostly $.35 an ounce, as compared to $3.50 and up for a four-ounce skein of wool knitting yarn at typical retail prices. It takes about a pound of yarn for a standard pullover sweater, possibly less, so an adult's sweater of mill-end yarn would cost less than $6, rather than $16 and up for regular yarn.

Many of the mill ends come on cones, but the exact amount needed will be wound off in convenient balls by the store clerk. The wools tend to be slightly rougher than knitting worsted, so it wouldn't be comfortable next to the skin, but it is ideal for outerwear like vests, jackets, and pullovers. It does become softer after washing.

There are many colors of mill ends in softer acrylics, too, and there are cones of soft cotton boucle (a loopy yarn). The cotton mill ends sell for $.55 an ounce, while their retail counterparts are $2. The white can be easily dyed, with natural dyes if you like.

With mill ends, you can't count on buying more of the same kind of yarn, so The Wild Weft will help you be sure to get as much as you need to complete your project.

If a knitting or crocheting project doesn't go as smoothly as you'd hoped, you can take advantage of a most helpful free service offered by The Wild Weft. On Wednesdays from 9:30 to 5:30 Ethel Schlecht is at the store to help customers with problems. If you're a beginner or can't remember what grandma showed you twenty years ago, you can arrange for Ethel's capable instruction and help in getting started on a project.

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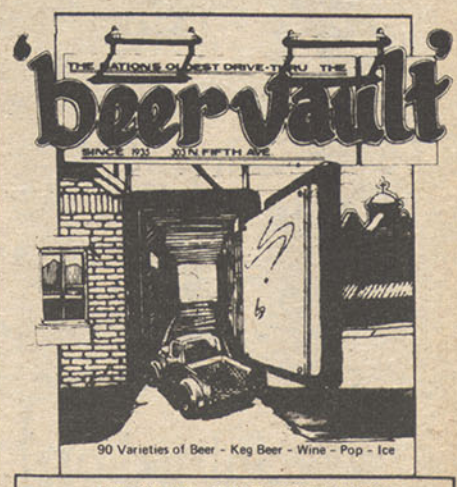

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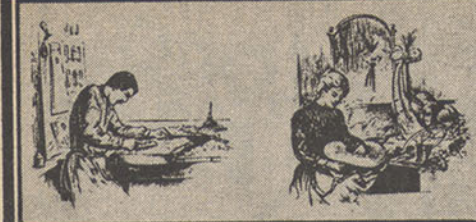

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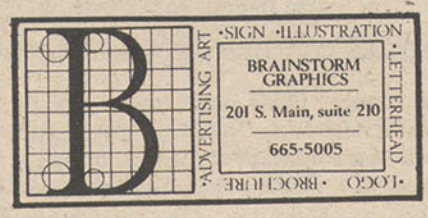

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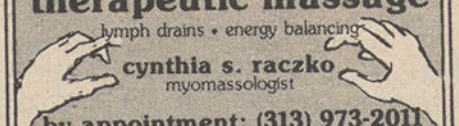

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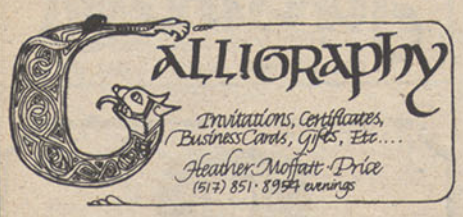

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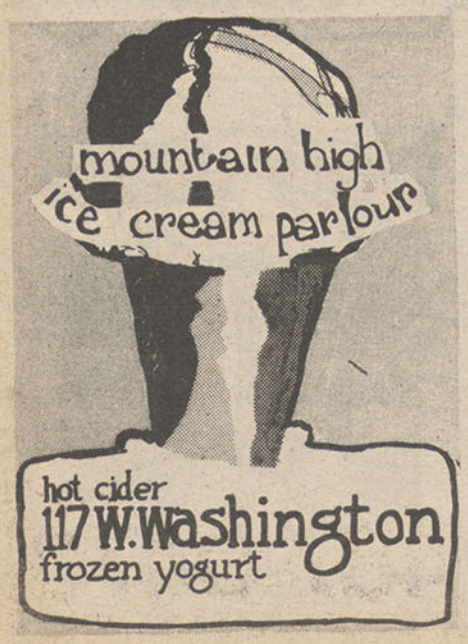

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GOOD DEALS/continued

Record cutouts are no longer the bottom of the barrel

Knowledgeable record collectors are more and more often stretching their record budgets by buying cutouts. Record "cutouts" are sold at bargain prices of $1.99 to $3.49, compared with regular retail prices of $5.49 and $6.49. The record industry, like the book business and clothing business, has wholesalers who specialize in buying volume quantities of excess inventory from manufacturers at reduced prices, then selling it in smaller lots to retail stores. Cutouts used to consist only of out-of-print records no longer listed in the company's catalog. But now about half the cutouts available are overruns of recently released records still in print. As record companies, inspired by the monster success of the Bee-Gees' "Saturday Night Fever," try for blockbuster hits, they tend to press far too many copies of promising new releases. "Atlantic is notorious for this practice," says Michael Lang, buyer for Schoolkids' Records. "Three months after a new release is out, they dump what they consider excess inventory on the cutout market. Take the first Blues Brothers album. It came out a year ago, rose to Number One, and sold over a million copies. But by spring it appeared as a cutout. Another example is *Manifesto* by the English art rock group Roxy Music. It was a big seller in college markets by a group with a large cult following. Three months after its release, it was dumped for $2.49." (Both the afore-mentioned records are still carried in the manufacturer's catalog.)

"If you're patient enough, you could buy two-thirds of the records that are released as cutouts," Lang says. "Jazz is a gold mine for cutouts. The jazz revival has created excess pressings." Blues aficionado Joe Tiboni says he very seldom pays full price for records.

Cutouts on some labels appear less frequently. Columbia, for instance, seldom if ever uses the cutout distribution system, but even Columbia releases sometimes appear in cutout bins via the Canadian Columbia company.

Nearly all record stores carry cutouts. Wherehouse has five bins. Schoolkids' has eight bins, covering every category the store stocks, and Lang says cutouts do a phenomenal business for the store. He is in charge of ordering them, and he does what's called "cherry picking"—he picks out the records from distributors' lists he thinks will sell best in the Ann Arbor market. Discount Records carries cutouts in all categories, with an especially good selection of classical imports—on the Hungaroton, Supraphon, Connoisseur Society, and London labels in particular.

Low-cost birth control for pets

The best prices by far for spaying and neutering cats and dogs are at the Spay/Neuter Clinic at the Humane Society of Huron Valley. Our thanks go to reader Nancy Scarbro for this suggestion. She pointed out that a licensed veterinarian performs the work and that clinic fees help support the Humane Society's other worthwhile programs, and she enclosed this chart comparing minimum rates at the Humane Society with those of her regular veterinarian.

	Humane Society	Private vet
Female dog	$22	$52
Male dog	$18	$47
Female cat	$20	$47
Male cat	$12	$28

Rates go up for larger dogs. The Humane Society charges $27 to spay dogs between 40 and 60 pounds, and $35 for those over 60. Neutering for dogs 40 to 60 pounds is $23 and for those over 60 pounds $28.

Overpopulation is the chief cause of animal suffering, in the view of Humane Society officials, and alleviating that suffering is its mission. The non-profit organization employs a full-time veterinarian, and spaying and neutering are the major operations performed. Over 4,200 animals are spayed or neutered at the clinic each year. Possibly as a result of the Spay/Neuter Clinic, the society treats far fewer animals now than in 1975, when it was established—about 11,000 last year, compared with 18,000 the first year.

In addition to eliminating problems of pets' mating behavior, spaying reduces the likelihood of mammary cancer, and neutering decreases incidence of prostate problems. The Humane Society advises that female dogs and cats should optimally be spayed before their first heat at about 6 months of age. The recommended age for neutering male dogs is before six months; for male cats it is eight months. The society requires that pets be fully immunized at the time of spaying or neutering. It will give shots at the time of the operation, though it doesn't usually provide this service. Call 662-4365 to make an appointment.

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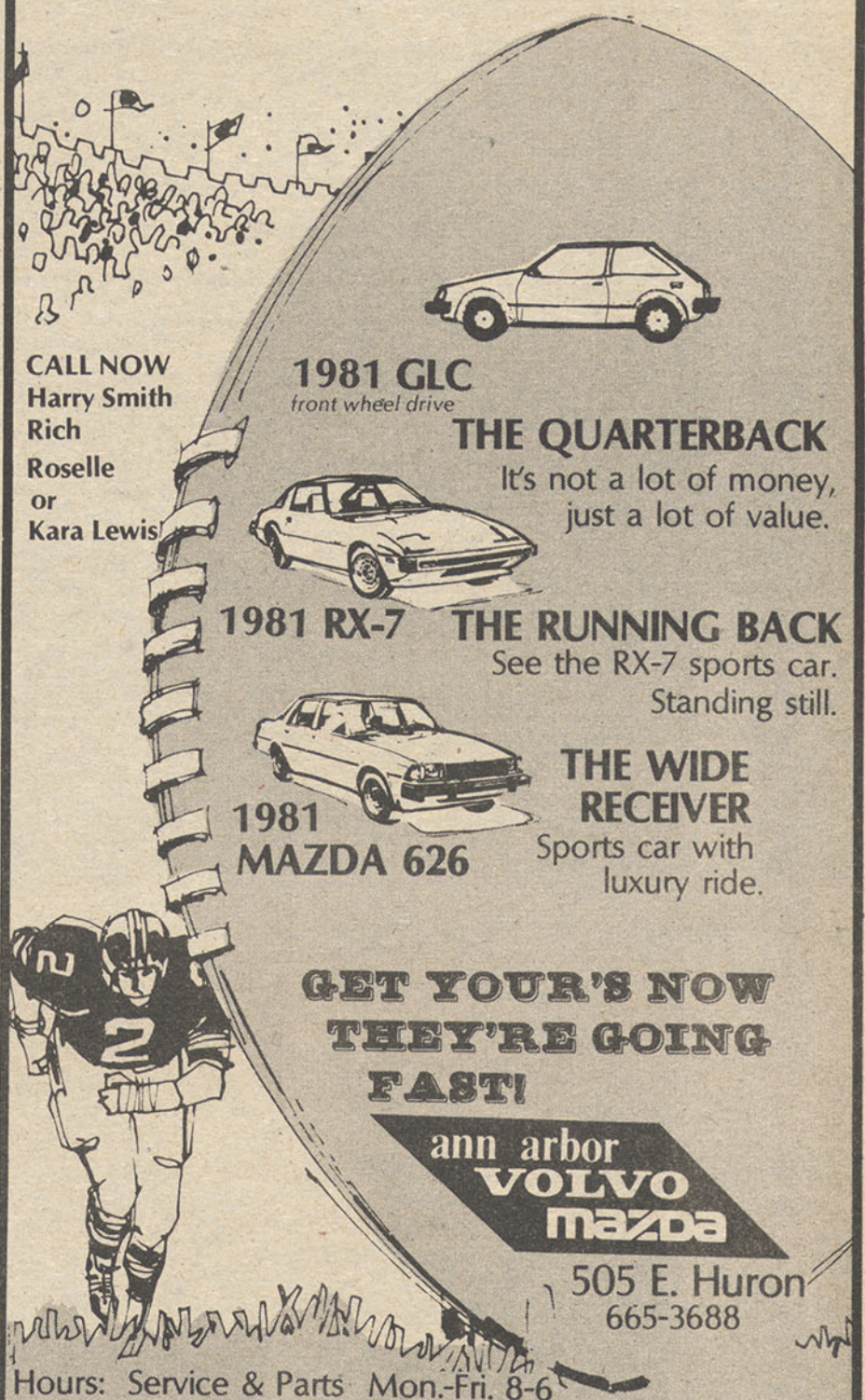

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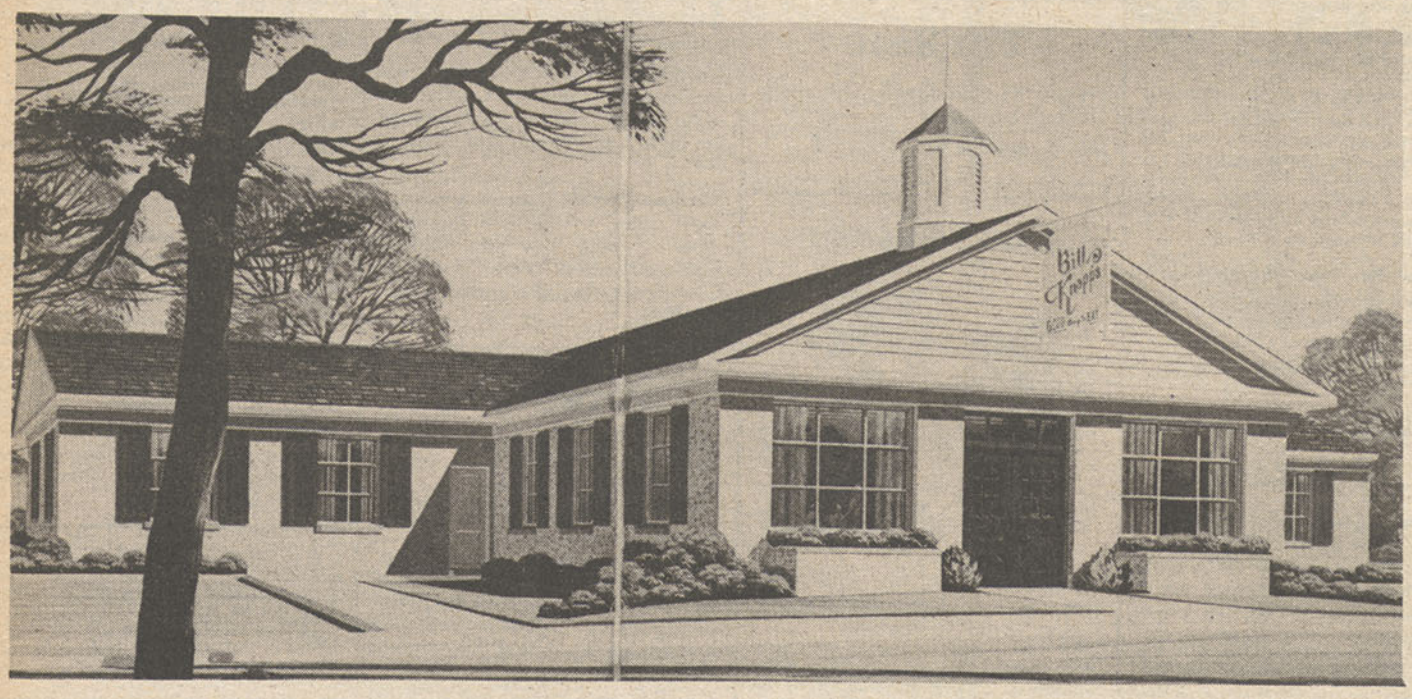

BILL KNAPP'S

Three locations in Ann Arbor: Jackson Rd. at I-94; Washtenaw Ave. East at US-23; State at I-94 (exit 177).

Description: Family restaurant chain serving short order food of generally superior quality. Service is speedy and polite.

Recommended: Bean and chicken noodle soup, all beef selections, au gratin potatoes, baked goods, soda fountain-type desserts.

Price Range: Many offerings of different serving sizes. Many specials. Snacks from $1.65 to full dinners generally in the $5.45 to $6.95 range. Or just dessert from $.95 to $1.25.

Hours: 11 a.m. to 11 p.m. seven days a week.

Wheelchair access: Barrier free.

By ANNETTE CHURCHILL

Newcomers to the Eastern Great Lakes area notice we have a fairly widespread homegrown restaurant chain unique to our region. Housed in neat, white-painted brick buildings that have a vaguely New England air about them, Bill Knapp's restaurants look like oases of purity amid the jangle of filling stations, shopping centers, and fast food chains that are often its near neighbors. Bill Knapp's are surrounded by large, meticulously maintained parking lots. Landscaping of excruciating symmetry, with every blade of grass and needle of juniper in place, graces the buildings.

Small white Chippendale-style signs swing high over the front doors. They bear a motto at the opposite pole from the hype of "35 billion sold." Mr. Knapp's own Mom could have come up with it—"*GOOD* THINGS TO *EAT.*" Brick for stability, white for purity, and signs of such good taste they would be acceptable in the Old Williamsburg Restoration all add up to the implicit: "Enter and we will treat you with old-fashioned courtesy. You will pay old-fashioned fair prices and enjoy our family atmosphere. Trust us."

Bill Knapp is not a made-up name like Betty Crocker, chosen to convey the respectability of a fine old English name to a commercial enterprise. There really was a Bill Knapp, and it is his personal concept of what a family restaurant featuring "home-cooked," short-order food ought to be that lies behind the forty-three branches of the chain in the major cities of Michigan and Ohio and in South Bend and Fort Wayne, Indiana. You can read all about the history of the business in a little booklet you pick up near the cash register. Entitled "Bill Knapp Had A Dream," it reads like a manual for the pursuit of success following the precepts of the Puritan Ethic. It's all there from "no alcoholic beverages served" to the expressed need for "enthusiastic personnel," hard work, efficiency, cleanliness, uniformity of quality, and good value for money paid.

So go into Bill Knapp's and what do you find? The place is a-buzz with "enthusiastic personnel"—all teenagers. Such teenagers! They are neat and respectful. They step lively to your command. They consent to wear uniforms. They are nice to old people. They are nice to each other. They are never overly-familiar with customers. On several visits to Bill Knapp's recently, no waitress, thank goodness, greeted me with "Hi, I'm Cindy, and I'm gonna be your waitress for this evening."

The first thing you notice about the menu is the large number of opportunities you have to put together meals of precisely the size you want. You can order a 3-shrimp cocktail ($2.95) or a 6-shrimp appetizer ($5.95). The bewildering variety of ground steak offerings ranges from the ¼ lb. patty on a Bill Knapp's bun ($1.65) through the ⅓ lb. version ($2.15), the Patty Melt with ⅓ lb. plus cheese, served on grilled whole wheat bread ($2.45), the 11 a.m.-5 p.m. Special with ⅓ lb. on a bun with fries, French-fried onion ring garnish, and slaw ($2.95), through other permutations too numerous to list, all culminating in the full ground-steak Dinner Plate with over ½ lb. of meat plus biscuits and honey, onion rings, and two side dishes for $5.95. The menu lists precisely what you will get with each order. For example, the Sea Food Platter, you are told, will have two shrimp, two scallops, two fish fingers, and four ounces of clams, all deep fried, for $6.95.

The designations "Dinner Plate" and "Luncheon Plate" refer to the size of the meals, not to the time of day they are served. (Everything at Bill Knapp's is always available from 11 a.m. to 11 p.m. seven days a week.) Luncheon Plates are exactly like Dinner Plates except that their protein components are smaller. The Tenderloin Steak Dinner gives you 8 oz. of steak ($6.95); the Luncheon Plate version, 5 oz. ($4.95). Garnishes and accompaniments are the same for both. These price and size options are a big drawing card for the many retirees who go to Bill Knapp's. They are appreciated by parents for their children over ten who have middle-size appetites. For those under ten there is a children's menu listing two chicken dishes, a small steakburger, and a grilled cheese sandwich, each with French fries and dessert, for $1.75. Children, I noticed, are served lickety-split. They don't have time to get restless and start dueling with their forks or throwing biscuits at each other.

There are many authentic specials. A standard one, keyed to the day of the week, offers a dollar off listed Luncheon and Dinner Plates—two a day. In addition there is a spectacular Tuesday Special of free soup *and* dessert for everyone ordering a Dinner Plate. In spite of complicated combinations and specials, one has no feeling of tricky pricing. The menu is specific, and Bill Knapp's delivers what it promises.

In Bill Knapp's lexicon "homemade" means made in Battle Creek in their commissary. Soups, for instance, are made in fourteen vats each capable of holding four hundred gallons. Of five soups offered, I found three were very good—vegetable, navy bean, and truly rich-and-chickeny chicken noodle. Mushroom, on the other hand, was floury, short on mushrooms, and of an unpleasant chalk-white color. I found out later that the mushroom soup is one rare example of a food Bill Knapp's buys on the outside. Perhaps they'll develop their own some day.

Huge bakeries at the Knapp commissaries turn out all the baked goods served, and they are excellent. High, fluffy biscuits, always served with honey, are a favorite with customers and constitute a Bill Knapp's trademark. Burger buns and breads are of unusually good quality, and the rich chocolate cakes are deservedly popular. Not listed on the menu but available to take home are excellent old-fashioned doughnuts—not the cake kind, but real sinkers of fond memory. (99¢ for six). French toast ($2.95) is made with something called Butter and Egg Bread and is not only generously accompanied with bacon, ham, or sausage, but comes with the added thoughtful touch of warm syrup and melted butter.

All the beef offerings I tried were of good, lean quality and cooked accurately to order. A blue cheese dressing on a salad had many visible chunks of blue cheese in it. Au gratin potatoes were blistering hot and excellent. (You can take these home, too, as well as any soup—99¢ a pint.)

One area of the menu pleased me less. Something about the odor and taste of the deep fried items put me off. I was unpleasantly conscious of the taste of the grease which masked the flavor of the thing fried. This was true of onion rings and fried chicken, both things with coatings that hold grease. It was not true, though, of the doughnuts I took home.

Some people who never eat anything else there go regularly to Bill Knapp's for dessert, where they find huge, gloppy productions like The Big Apple ($1.25). Listen to this, dessert lovers: a hot sauce of stewed apples is poured over a fluffy biscuit, then topped with cinnamon ice cream and streusel. Or how about Hearty Fudge Cake Deluxe (large—$1.25, small—95¢)—chocolate cake with ice cream on top and loads of hot fudge sauce, finished off with whipped cream. Orange sherbet (2 scoops—85¢; 1 scoop—70¢) tasted exactly like frozen Tang. It was mean of me to pick lemon to judge the pies by; I've never had a restaurant lemon pie that was any good at all. It wasn't any better than I expected it to be this time, either.

Free birthday cakes to the celebrant make Bill Knapp's popular for these family gatherings. Bing Crosby croons an all-purpose greeting on tape saying "Happy Birthday to you, dear." Some days the recording seems to come on every two minutes, but it isn't very loud.

I have a good opinion of Bill Knapp's. I appreciate its spirit of service. If you don't like short-order cooking and the bustle of a very busy operation, you won't like it. Certainly your palate will never be challenged there by the unfamiliar. These facilities fall between fast food joints and more formal, more expensive restaurants. Judged against similar national restaurant chains, Bill Knapp's is superior. It fills a necessary slot in our restaurant roster.

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Personals

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Misc.

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Hadassah Fall Rummage Sale—Hadassah will hold it's Rummage Sale on **Wed. Oct. 22 from 8 a.m. to 3:30 p.m.** And on **Thurs. Oct. 23 from 8 a.m. to 2 p.m.** at the Armory at 5th and Ann Streets in Ann Arbor. Seasonal clothes, household goods, linens, toys, books, furniture and sports equipment will be sold.

For women recently appointed to entry or middle-management positions in Washtenaw County Health and/or Human Service agencies: I am hoping to form a small monthly luncheon group where we can share successes, frustrations, friendship. Group open to gay and straight women. Please call 663-9354 after 7 p.m.

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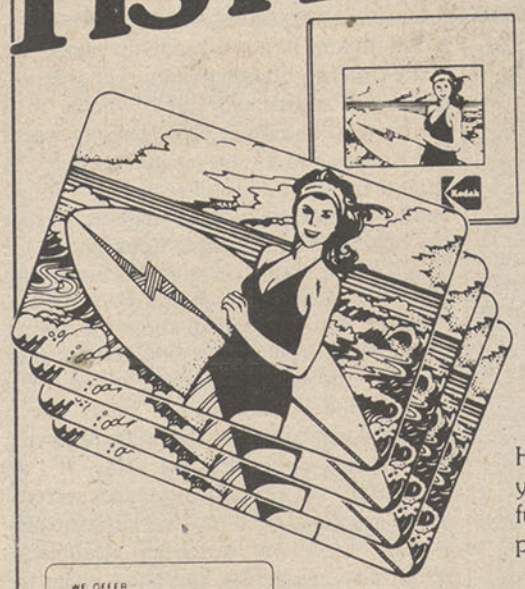

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CHANGES

Selected reports on major changes in retail businesses and noteworthy buildings

The glorification of the long, hot bath

California hot tubs arrive in Ann Arbor.

Is the Midwest ready for hot tubs? Ken Guoin thinks so. At 29, he's the affable, suntanned proprietor of **California Comfort Systems** on Jackson Road, across from American Broach and just past Ruth and Chuck's Market. There, on 1½ rolling acres of orchard behind a small red house, he is beginning to create an idyllic Michigan adaptation of the California canyon environment to which the hot tub is native. Ken and his wife and partner, Sue, have been into hot tubs for years. They learned about tubbing in 1973, when the phenomenon was just past infancy. Their interest in hot tubs started when they bought a house in Santa Barbara, California, with the idea of spending winters there while running the snow removal part of their Ann Arbor business, Quality Lawn and Landscape, by phone. Their plan to escape Michigan winters failed when it proved impossible to run a business from 2,000 miles away, even with a capable foreman back home. But the failed attempt led to an unanticipated benefit: the Guoins were introduced to hot tubs. The hot tub idea had originated in Santa Barbara a decade or so earlier, when people started adapting railroad water tanks and wine vats for use as giant heated bathtubs suitable for communal soaks. By the early Seventies demand was already established, stimulating a small-scale revival of the dying craft of cooperage (barrel-making). Redwood tubs were being fitted with hydromassage jets by Jacuzzi and other makers.

When the Guoins finally decided to pull up stakes in California, they were able to realize a very handsome profit on their Santa Barbara house. That capital enabled them to start their hot tub business in Michigan. Actually, they sell saunas and spas as well. A spa is similar in concept to a hot tub—a large tub of water heated to 100 degress or more, with water jets and bubbling devices—but it is square and made of fiberglas, while hot tubs are round and made of barrel staves, usually redwood.

When the Guoins started California Comfort Systems, they ran it out of their Winans Lake home, where they have built a deck with hot tub jutting over the lake. They worked from leads provided from ads placed by their supplier, California Cooperage, in national magazines. But this summer they opened on a much bigger scale on Jackson Road. Currently they have four working models on the premises, including two that are full of hot water and ready to bubble away at the flick of a switch. Prospective customers are encouraged to try out the merchandise in the evening before they decide to buy it. There's a five-foot mahagony hot tub for $2,900, complete with four-jet hydromassage system, bubbler option, and a recently devised air switch, operated from within the tub by pressing a rubber pouch. These waterproof switches enable tubbers to turn the accessories on and off without getting electrocuted. The five-foot tub can seat up to six adults on its benches.

Also on display are a so-called hammock spa ($3,200) with a built-in preformed lounge, a red cedar sauna room ($2,900) capable of producing dry heat up to the standard 180 degrees, and, outdoors, a slatted redwood gazebo ($2,000) that houses yet another spa ($3,200), this one winterized ($175 extra) for year-round outdoor use.

"What we're doing is creating environments for people to retreat into," says Guoin, who resembles Olympic athlete-turned-salesman Bruce Jenner in appearance and style. "People are through with driving up north—they've decided to add to their investment in their own houses." Recent customers include a couple who decided to get a hot tub instead of going on a cruise. A doctor and his wife who live off Geddes Avenue were part of a chain reaction of hot-tub converts who followed the lead of their friends on Heatherway. The doctor and his wife installed a hot tub on the floor of their unused basement swimming pool, decked the pool over, and added

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CHANGES/continued

Peter Yates

Ken & Sue Guoin relax in their hot tub.

a sauna as well. (The sauna's dry heat is said to be pleasant after a soak in the tub.)

Hot tub devotees claim a multitude of varied advantages for their pastime. On a practical level, tubs are said to be used as physical therapy for aching muscles and bad backs. On a spiritual plane, they are said to aid meditation and the contemplative life. Then too, hot tubs are supposed to foster family togetherness and improve interpersonal communications. "The only time I see my husband without the kids, TV, or a newspaper in front of a face is in the hot tub," one woman said. "I can't tell you how much that tub has improved our marriage."

Purchasers can become euphoric. One customer called Ken Guoin at 2 a.m. in a burst of enthusiasm to tell him how happy she was with her tub. Some tubbers even become evangelists, as in the case of Valerie and John Thompson, authors of *Cannibal Soup: Tubbing with the Thompsons,* one of several lavishly-illustrated guides to tubs and tubbing. Hot tubs are the answer, the Thompsons feel, for busy people who work too hard and bear too many pressures. They earnestly dedicate their book "with the hope that its warmth will reach deep into the weary bones of a nation that's earned a moment of peace, friendliness, and relaxation. Imagine, an oasis in your own backyard. . . ."

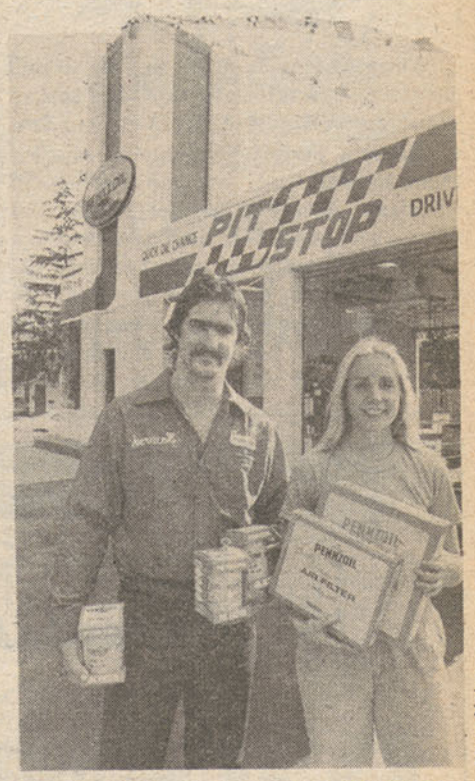
The 10-minute lube and oil change

Another California import.

For the past couple years Derrick and Jane Oxender had been saving up to start a business of their own. He was kitchen manager at The Cottage Inn, she still waits tables at the Armadillo (formerly Gypsy's). Several months ago, Jane's father, Robert Hall, read an article in the *Wall Street Journal* about how a new kind of quickie auto maintenance business was popping up all over California. Offering a basic 10-minute oil change and lube, these stations were filling a gap left by the decline of the full-service neighborhood gas station. New self-service gas stations don't even offer a friendly "Check your oil?" leaving some naive or negligent owners to unintentionally abuse their automobiles.

The Oxenders thought the quick maintenance idea looked like a winner. Derrick, 24, knew something about cars from his high school days, when he worked at a service station. The couple's market research for the project consisted of informally surveying people at area supermarkets. Their survey revealed that the biggest problems people had with routine maintenance were time and inconvenience. So Derrick studied other operations for ideas on how to offer really fast oil changes and lubes.

The key, he feels, is having well-equipped pits beneath the cars, rather than the typical hoists, which waste too much time moving the car up and down. Once common, pits were outlawed decades ago because of poor ventilation, according to Derrick. The Oxenders had new pits installed in the 1936 gas station at 1880 Packard, which they found and purchased. The new business was christened accordingly—**The Pit Stop.**



Peter Yates

Derrick & Jane Oxender outside The Pit Stop.

Its two new pits have fans and drains that make them up to code. They are linked by a passageway, so workers can move from one

to another. Each pit is stocked with oil filters, tools, a sliding oil-draining tray, and grease guns with 8-foot hoses so the entire car can be drained and lubricated without having to be moved. Lines lead to overhead bulk supplies of oil, windshield wiper fluid, and air. "We can put in five quarts of oil in the time it takes to open and pour in a quart from a can," Derrick says.

The Pit Stop offers a lube and oil change done in ten minutes (Derrick claims the procedure has never taken more than nine) with Pennzoil products for $15.95, and no appointment is necessary. That's about $7 less than what a car dealer would typically charge. The Pit Stop also checks tire pressure and fluid for windshield wipers, battery, transmission, differential, and power steering, adding fluid if necessary at no extra charge. The master cylinder is checked, and the air filter is replaced, if it needs it, for an additional fee.

In its initial phase The Pit Stop is a modest operation. The logo and snazzy striped painting on the 1936 Art Deco station were done without charge by art student Mary Reed as a class project. Derrick joins his other employees at work in the pits; Jane acts mostly as business manager but helps in the pits sometimes, too.

The Pit Stop is Ann Arbor's first quick maintenance center and one of a handful in Michigan. Some customers have been so taken with the idea, they have offered to become investors in expansion, so, after two weeks of operation, the Oxenders are already thinking about starting more Pit Stops in town.

The Marketplace

Is it the deli Ann Arbor has been waiting for?

One of the most highly-anticipated restaurant openings in recent years is that of **The Marketplace.** It is attorney Art Carpenter's new delicatessen on Detroit at Kingsley, in the old Diroff's Market. Deli food—corned beef and pastrami sandwiches, chicken soup, blintzes, and so forth—is a kind of food for which some people develop sudden, intense cravings. Not to be able to satisfy that urge is a sign to New Yorkers that they do indeed live in the sticks. There have been attempts to implant real, New York-style delis in Ann Arbor before. Some establishments have never quite measured up to connoisseurs' standards of authenticity. Others have failed, like Len and Ruby Dennison's Vaudeville in the early Seventies and The Deli, short lived but fondly remembered after nearly fifteen years. Located at Miller and Main where The Olympic Restaurant now is, The Deli was an ambitious effort by a group of investors and deli fans who took over the old Campbell's Bakery next door in order to provide fresh-baked bagels, onion rolls, and such.

The Marketplace is being examined very intently. We checked it out shortly after it opened last month with two deli lovers, a Jewish Easterner who went to N.Y.U. and his gastronome wife. Before we even got in the door, they encountered a friend, an elderly Jewish woman who had made a special trip to visit the deli. "Very nice, very nice," she said approvingly. The atmosphere inside immediately clicked with our companions. "It smells right," he said, noting the pervasive aroma of heated-up corned beef. "It looks right," she pronounced, taking in the clean, spare room, the gleaming metal stools at the lunch coun-

YOUR BODY

was made to move, not to be sedentary. However, today's professional life style makes it inconvenient to move regularly and with sufficient intensity to keep in the best physical condition. You short-hop from home to attached garage to car to front-row parking space to the elevator to your office (for three or more hours of sitting), to lunch, then back to the desk . . . it's a familiar routine, isn't it? Some people try to "catch up" on exercise by working up a good sweat a couple of times every weekend, but the results are all too often exhausting, inefficient and painful.

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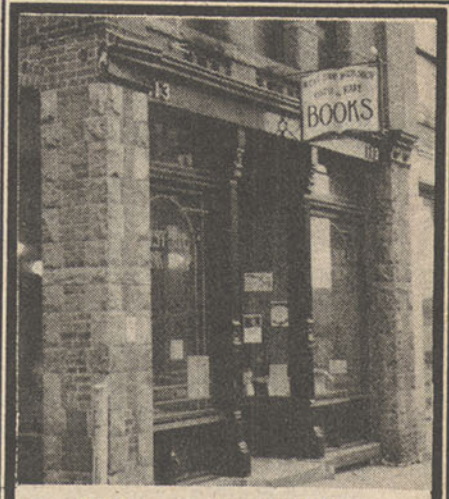

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CHANGES/continued

ter along the front window, and the sparkling white deli cases of meats and cheeses. Carpeting in the eating area, Mediterranean-tiled tables, and a Matisse print on the wall were deemed pleasant extras that didn't detract from the air of authenticity.

But what about the food? "Already there's an egregious error," he complained while examining the menu. "No orange soda." She said she'd like to see the chopped chicken livers revised—they were too mushy and didn't taste right.

But the corned beef and pastrami were judged to be winners. "The meat in the sandwiches is as thick as the two pieces of bread—that's important," she said. "It's properly flavorful, with the taste of garlic," he noted. "There's enough fat but not too much. You might say that half the battle is won with good pastrami and corned beef. But the real test is the chicken soup." The chicken soup with matzoh balls, alas, was not available that day. But the visit ended on an up note with the cheesecake, sold under the name of "Say Cheese . . ." and made by Sandy Ryder. "Oh, I love that crust!" our female friend squealed. The crust, made with graham crackers, butter, and walnuts, was indeed distinctive, and the counterman, taking a break at the next table, claimed the cake tasted even better the next day.

We were about to leave when owner Carpenter himself unexpectedly emerged from the kitchen wearing a white apron over a polo shirt, with a towel very professionally tucked into the apron tie. He is known as an excellent cook, and he is in fact, the main cook during The Marketplace's break-in period. Carpenter will devote more time to his legal practice in a few months.

"I want to see it go the way people want it," he explained. "And the only way I can insure quality is to do it myself and get the feel of the job, to see what competencies are required. Besides, it's sort of fun. I wanted to do a small, personal kind of restaurant, where I could expect to see in the course of a day a couple of good friends. I enjoy making 'em happy. Heh, heh, heh," he adds with his characteristic, gruffly genial laugh. Already Carpenter has one change in mind: opening on Sundays from 10 to 3 and offering lox and bagels, blintzes, challah French toast, and *The New York Times*.

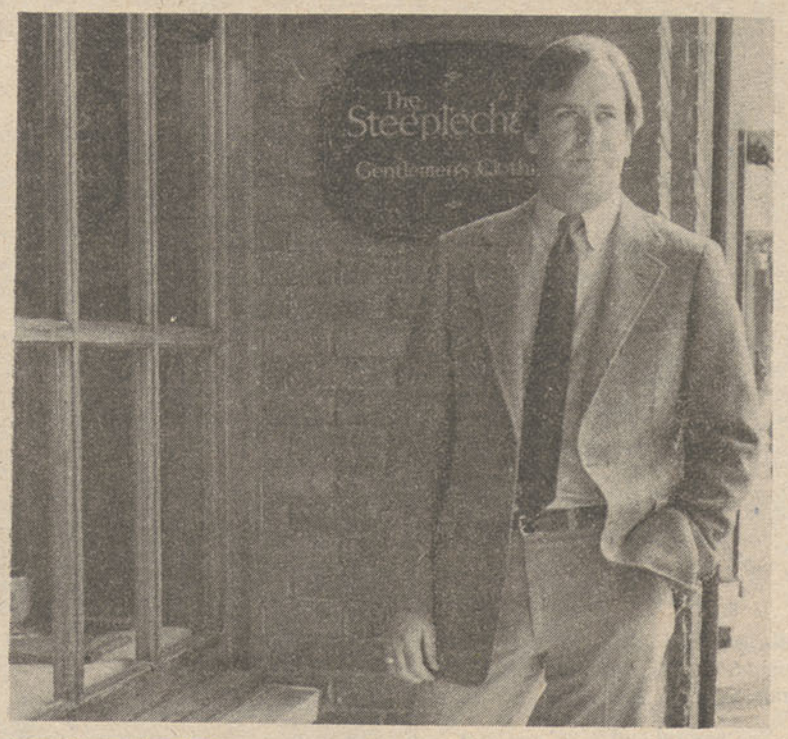
Carpenter is not, interestingly enough, by birth either a Jew or a New Yorker. Originally a Baptist, he was born and raised in Ann Arbor. He did, however, go to law school at Columbia, and New York is a favorite town of his. He's known for his efforts to bring big-city sophistication to Ann Arbor. He started Kerrytown, Kitchenport, and the now-defunct Bathsheba. He's also well known as a thorn in the side of major institutions in the state. Carpenter has won significant legal cases that required Michigan public schools to provide free textbooks, that forced the U-M to give up its old residency requirements for out-of-state students, and that permitted college students to register to vote at their place of study. His current legal project is to attack the legality of state liquor licensing laws which classify beer and wine together with hard liquor. He wants to serve beer and wine at The Marketplace and feels any restaurant should be able to do the same. "It's an ordinary accompaniment to food," he declares.

Assorted Note

The fate of the **New Old Brick** community performing space is in jeopardy. The loft at 109½ North Main, over the Star Bar, evolved from the studio-home of musician-blueprint artist-entrepreneur Gerhard Schlanzky into a semi-public party space and finally was incorporated as New Old Brick Multi Media, a non-profit facility for innovative dance, theater, and musical performances. Now attorney-restaurant owner Leo Angelos, who owns the building and the Star Bar as well, says the building is about to be demolished and Schlanzky and the New Old Brick have to move. Schlanzky says Angelos told him the investors behind his long-delayed office building (to be erected next door at Main and Huron) want a bigger building than originally planned. The Star Bar and its valuable liquor license would be relocated. Schlanzky intends to drag out his eviction as long as possible. Angelos couldn't be reached for comment.

It's a most depressing situation for Schlanzky, who was finally getting the Brick on a break-even basis with frequent performances by Mirage and Men Working dance companies and other popular groups. He had just this summer started on code improvements required by the city. He's looking for another space, but after putting three years of effort into the project, he's not willing to shoulder the bulk of the burden alone again.

The Steeplechase Fine Gentlemen's Clothing



TWEED: a rough, twilled woolen fabric, with soft flexible texture. Generally two or more colors are woven together, creating various effects. Used especially for coats, jackets and suits. Available for men and women at The Steeplechase.

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Our new space on the Second and Third floors will be an interesting interplay of light, natural brick, and color. On the Third floor the ceiling peaks at around 20 feet and is dramatically accented by a skylight which pours light into the building. All the brick has been restored to it's original condition revealing the interesting fact that during the initial construction of the building in the late 1800's, the brick color was changed from the orange common brick which you see on the First floor to a more interesting reddish variety of brick which includes hues of mauve, cordovan, and rose. On the second floor we've sandblasted not only the brick, but the clay tile walls as well, which in the past served the same function as cinderblock does today. It's possible to see the effect of the kiln firing on the old earth-tone clay tile.

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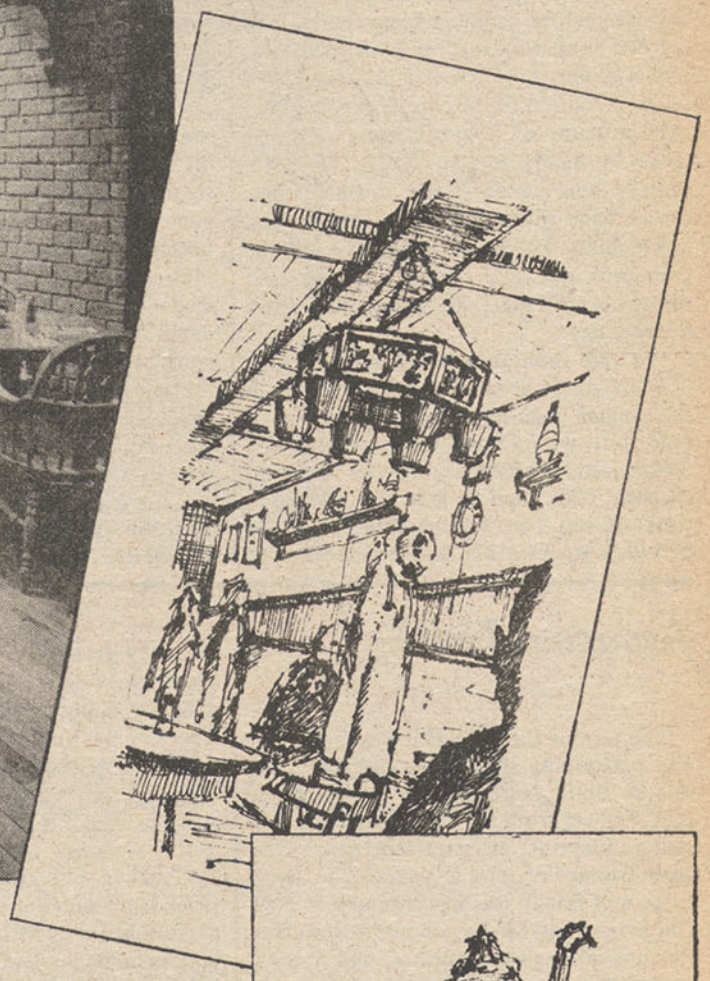
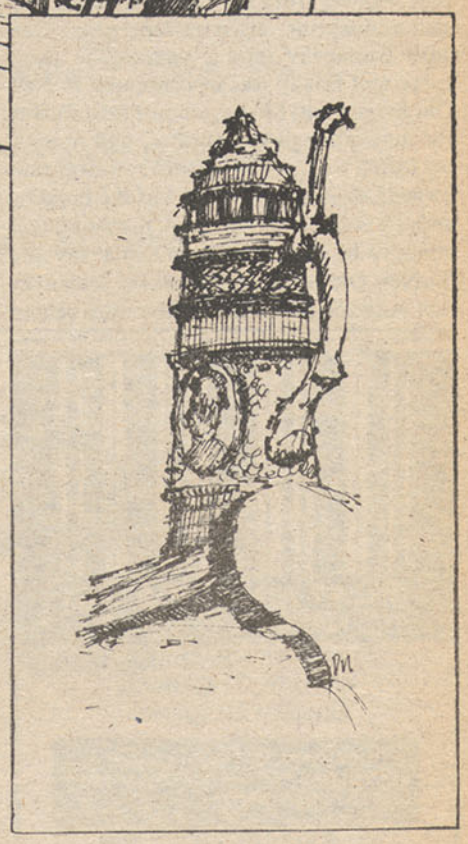
THEN & NOW

Sketches of the old Old German





In 1960, when Dick Macias was 24 years old and studying landscape architecture, the only places in town where a thirsty student could sit down and drink a beer were west of Division Street. The century-old city ordinance barring alcohol from the campus area east of Division was finally changed in 1967, but before then, the downtown bars and restaurants had a monopoly on serving alcoholic beverages in the central city.

Macias and his fellow landscape students would work on projects together in the old Architecture and Design School on Monroe and Tappan. Twice a week or so they'd call it quits at ten and head downtown to the Old German. It stayed open until midnight, and it was a good place to sit and have a beer.

By day the Old German was dominated by downtown businesspeople, factory workers, and tradesmen, and at dinner it was a family restaurant. But later in the evening the clientele was largely graduate students and faculty, together with townspeople coming in for a beer and a sandwich. Evenings it had the mostly-male atmosphere of a German *gasthaus,* with men playing euchre or pinochle at the round tables in the back. Macias and his pals (Tom Kazmerzak, John Ochsner, Wally Kosian, and John Esterlein) liked to sit in one of the big front booths and take in the comfortable clutter—the dark wood bar with the TV set for boxing matches and other sports events, the collection of antique Mettlach beer steins perched on shelves and lining the top of the old paneled wainscoting, punctuated by an occasional deer head or cuckoo clock. Motivated in part by the desire to show off their drawing techniques, the friends would cover their napkins with sketches. Macias saved his napkins and came upon them again recently. Twenty years later he happens to work right next door to the Old German at Preservation Urban Design, an architecture and planning firm specializing in historic preservation, of which he is a principal. The Old German is still run by owner Bud Metzger and bartender-manager Bernie Donahue. "Bud hasn't changed a bit," Macias says. He is still congenial but unobtrusive, a perfect host. It's been a long time since the Old German stayed open til midnight, though. The long hours became a burden, and sometime about 1963 the restaurant began closing at 8:30. After the disastrous fire in April, 1975, the entire interior has been rebuilt, and the Mettlach collection you see today has been collected since then.

The Earle Menu

Through October 15th

Le Paste

ziti alla bolognese — **Ziti served with a classic bolognese sauce . . .** ground beef, onions, carrots cooked in chicken stock and white wine . . . combined with mushrooms, puréed chicken livers, tomatoes and finished with cream . . . with grated imported parmesan cheese. 6.75

ziti coi cavolfiori alla pugliese — **Ziti tossed with a rustic combination** of cauliflower sautéed with garlic, olive oil and onions, a light tomato sauce and pecorino romano cheese. 6.75

linguine colle lumache nella salsa rosata — **Linguine served with a sauce of sliced garlic-sautéed snails** in a *créme double* accented with a tomato-mint sauce . . . with parmesan cheese. 6.75

linguine coi calamari — **Linguine tossed with a red wine squid sauce . . .** squid rings, olive oil, garlic, parsley, diced tomatoes, onions, clam juice and red wine. Grated parmesan cheese optional. 6.75

Les Entrees

foie de veau sauté á la lyonnaise — **Sliced calves liver** lightly floured, sautéed in clarified butter and garnished with sautéed onions, veal stock, vinegar and chopped parsley . . . with sautéed potatoes. 7.50

mousse de poissons et crustaces au four — **Scallop and fresh cod mousse** blended with sautéed onion, chopped parsley, diced potatoes . . . oven-baked to order with a light tomato-fish velouté . . . with croutons. 8.50

bourride provençale — **Rich, aromatic provençale fish stew . . .** scallops, shucked oysters, shrimp, cod in a fish stock enriched with *aïoli* — home-made garlic mayonnaise . . . served with croutons. 9.00

filetto di sogliola fritto dorato coi funghi — **Filet of fresh grey sole** dipped in light egg batter and sautéed in clarified butter . . . deglazed with white wine, garnished with sautéed mushroom slices . . . with lemon wedge and mushroom risotto. 7.75

carré di maiale colle lenticchie — **A hearty fall dish of pork loin** braised in meat stock, onions, carrots, celery, blanched bacon and lentils . . . served sliced with lentils and the reduced braising liquid. 8.25

quaglie ottonale colle castagne e la grappa — **Boneless quails** served in a style which brings together the ingredients and aromas of a piedmontese autumn . . . Quails sautéed in clarified butter with mushrooms and wine-braised chestnuts . . . deglazed with *grappa* and a reduced red wine sauce . . . served over polenta with a garnish of roasted peppers. 12.00

escalopes de veau á la normande — **Veal scallops** sautéed in clarified butter, flamed in apple brandy . . . sauced with an apple-apple brandy flavored créme double and sauteed sliced apples. 11.75

salsicce colla polenta — **Fennel sausage, bratwurst and white veal sausage** braised in light tomato-beef sauce . . . served over parmesan-infused polenta with the puréed tomato sauce, mushrooms and a sprinkling of parmesan cheese. 7.50

gigot d'agneau roti au poivre vert — **Slices of roast leg of lamb** rubbed with garlic and black pepper . . . with a madagascar green peppercorn sauce and butter-tossed lima beans. 8.75

tournedos de boeuf chasseur — **Cross-cut sections of beef tenderloin** sautéed in clarified butter with a *chasseur* garnish of mushrooms, shallots, white wine, herbs and puréed tomato . . . with sautéed potatoes. 10.75

The Earle

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